



Catalogue  
OF THE  
Arabic and Persian Manuscripts  
IN THE  
ORIENTAL PUBLIC LIBRARY  
AT  
BANKIPORE

VOLUME II

PERSIAN POETS

KAMÂL KHUVÂNDÎ TO FAYDÎ

*Prepared by*  
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CALCUTTA  
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## PREFACE

THE first volume of the Catalogue dealt with the Persian Poets from Firdau*s* the founder of the *Ma*ie** down to *Il<sup>l</sup>asiz* the perfecter of the Lyric. The period thus covered extended from the 11th to the 18th century.

The present volume includes the works of the leading poets of Iran, Turan and Hindustan who flourished during the 15th and 16th centuries of the Christian Era.

The former volume concluded with an account of one who is universally regarded as the greatest of the poets of Iran, and I have thought it fitting that the present volume should end with the name of an author who stands second to none among the poets of Hindustan.

The thirty eight names to be found in the Table of Contents show that the Bankipore Library is thoroughly representative as regards Persian poetry of the period, for while no familiar name is absent the list includes two poets whose works are seldom to be met with, namely *Mirza Iqamra* and *Qasim Arslan*. Although the name of the ill starred *Mughal* prince looms large in the pages of Indian history and although his poetic genius has met with due praise at the hands of his contemporaries by some strange circumstance only one copy of his *Diwan* which like that of *Biyum Khan* is in

Persian and in Tûrkî, has come down to us. A full description of this very valuable manuscript will be found under No 237. A Biography of the prince has also been given in the form of an Appendix.

With regard to Qâsim Arslân, although an account of his life is to be found in some of the principal *Tâdânas*, no other copy of his *Diwân* seems to have been preserved.

The Library is especially rich in fine copies of Jâmî's works. No 180 constitutes a serious rival to the famous St Petersburg copy. While No 185, containing the first chapters of the *Silsilat ud Dakâb* and a number of lyrical poems, seems certainly to be in the handwriting of Jâmî himself.

From the point of view of calligraphy, the first manuscript described in this volume is No. 196, which contains a copy of Jâmî's *Yûsif Zalikhâ* in the hand of the famous *Kâtib* Mir 'Alî of Herât. This copy, for which 1,000 gold mohurs was paid, was presented to the Emperor Jahângîr by 'Abdur Rahîm, Khân Khânân, the son of Bayram Khân.

This volume, like the first, is the work of Maulâvî Muqtadir, and I think it will be found that the high level of scholarship reached in the former volume has been well maintained. Most encouraging has been the praise extended to the Maulâvî by some of the most eminent Orientalists in Europe.

I take this opportunity of mentioning with gratitudo the valuable assistance which has been rendered in the work of cataloguing by the Assistant Librarian, Shahab ud Dîn Khuda Bukhsh, son of the founder of the Library. The third volume will bring the Persian poetry to a close, and it is intended to include in that volume a few photographic facsimiles of interesting title pages, etc., found in the works dealt with in the three volumes.

E. DENISON ROSS

CALCUTTA, Oct 14, 1909

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# PERSIAN POETRY

No 162

fol 31 lines 14 size  $9\frac{1}{2} \times 6\frac{1}{2} \times 4\frac{1}{2}$

تحفه ۱۱ مارمع

TUHFAT-UN-NASÂ'IH

A poem in the form of a Qasidah containing various religious and moral counsels on such subjects as prayer abstinence, fasting, reading the Qur'an, married life, principles of trade, advantages of charity, duty towards one's neighbours, the evils of borrowing, money, stinginess, chess and other games etc.

All the verses of the poem end in the letter ر Beginning —

حبلی نگونم بی حدد مو حلق حن و سر  
کرده رمن و آسمان هم احران سمس و قمر

On fol 2<sup>b</sup> the author who designates himself گدا یوسف گدا Yusuf Gada (according to the colophon ساده بو ۹ گدا Shah Yusuf Gada) says that he wrote these admonitions for his son Abul Fath —

گوند رهی یوسف گدا در وحی سی حد را  
ارزیز ل حوس لکا بو الفتح آن نور الصر

سَعْيٌ مُسَعِّدٌ وَ مُسَعِّدٌ شَيْخٌ مُسَعِّدٌ  
The spiritual guide of the author is designated on fol 2<sup>a</sup> شَيْخٌ مُسَعِّدٌ  
Shaykh Mahmûd

سَعْيٌ مُسَعِّدٌ وَ مُسَعِّدٌ شَيْخٌ مُسَعِّدٌ  
حُونَ وَ نَاسِدٌ هَنْكَسٌ مُسَعِّدٌ وَ مُسَعِّدٌ

In the conclusion the poet says that the poem, which he completed on the 10th of Rabi' II, A.H. 795 (A.D. 1392), is divided into forty-five chapters, and comprises 781 bayts (بَيْت وَ هَنْدَاد وَ يَلْكَ) For the difference in the number of the bayts, see Ethé, Ind. Office Lib. Cat., No. 1276, where the learned doctor, by a curious oversight, misinterprets the meanings of هَنْدَاد وَ يَلْكَ and سَعْيٌ مُسَعِّدٌ and يَلْكَ as "786" and "781" instead of 776 and 771

Regarding the date of the composition of the poem, our copy agrees with the two noticed by Dr. Ethé in his India Office Lib. Cat., Nos. 1276 and 1277, while the St. Petersburg copy (see Cat. des MSS. et Xylographes, p. 440, compare also Rehatsek Catalogue raisonné, p. 129, No. 11) gives as date A.H. 752 (A.D. 1351)

Nothing much is known about the author of this poem, Hâj Khal, W. Peitsch, Dr. Ethé, and others have failed to identify him. Faqîr Muhammad, a modern Indian biographer of the Hanafite 'Ulamâs, in his حَدَائِقُ الْحَمَدِ Hadâ'iq-ul-Hanafiyah (Lucknow edn., p. 294), which, according to the author, is based on certain trustworthy authorities enumerated in the preface, alone gives a very meagre account of the present author. He says that Shaykh Yusuf was a Khalifah of the celebrated Nasîr-ud-Dîn Mahmûd Chînâg-i-Dihlî, the great Shaykh of the Chîshî Order (d. A.H. 757 = A.D. 1356); that the Masnawî Tuhfat-un-Nasâ'ih composed by him deals with moral and religious instructions, and that all the verses of the poem end in the letter ر; that he was well versed in theology, jurisprudence, tradition, and Tafsîr, etc., and that he died in A.H. 774 (A.D. 1372) for which date the words يَامُوْرُ اَبُورُ form a chronogram.

Now, if the above wâ'îk is to be trusted, we can prefer A.H. 752, given in the St. Petersburg copy, as the date of the composition of the poem

For other copies see Ethé, Ind. Office Lib. Cat. (*loc. cit.*) An incomplete copy of the poem is mentioned in W. Peitsch, Berlin Cat., pp. 124, 125. See also Hâj Khal, vol. II, p. 242.

The Tuhfat-un-Nasâ'ih has been lithographed in Bombay, A.H. 1283

It should be remarked that on folios 8<sup>a</sup>–31<sup>a</sup> of this copy the second part of all the bayts is written first and the first part afterwards

Written in an ordinary Indian Nasta liq

Dated Azimabad (Patna) 12th Jamadi I A.H. 1224

Scribe راج سکھ (sic)

No 163

fol 310 lines 12 size 8½ x 5 ½ x 3½

## دیوان کمال ححمدی

THE LYRICAL POEMS OF  
KAMÂL-I KHUJANDÎ

Beginning —

اسحاق سحن آن ہ کہ کند اهل کمال  
 ہ سای ملک العالٰ حدای مساعل

مولانا سعیح کمال الدین مسعود الحمدی the celebrated saint and poet was born at Khujaud in Transoxania. In his youth he performed a pilgrimage to Mecca and on his return settled down in Tabriz during the reign of Sultan Husayn bin Uways (A.H. 777-784 = A.D. 1374-1382) who entertained great respect for the poet and erected for him a Khanqah (monastery). Here the poet's renown as a saint secured for him a large number of disciples and adherents. In A.H. 787 = A.D. 1385 when Tüqtamish Gıyas ud Din of the White Horde of the Eastern Kipchak family of Orda attacked Tabriz he took the poet with him to his capital Sirat in Kipchak where Kamal i Khujand remained for four years. Subsequently he came back to his favourite city Tabriz in the time of Muan Shah (d. A.H. 810 = A.D. 1408) who was also a great admirer and patron of the poet. Kamal was a contemporary of Hafiz of Shiraz but they never met. Jami in his Baharistan fol 104 says that Kamal i Khujand imitated but at the same time surpassed Khwajah Hasan of Delhi. The poet spent the greater part of his life in Tabriz where he died in A.H. 803 = A.D. 1400. See Nasihat p. 712. Hubib us Siyar vol. III Juz 3 p. 90. Haft Iqlim fol. 388. Yad i Baydā fol. 190. Riyad ush Shu'arā fol. 348<sup>b</sup>. Naqshat i Ishq fol. 1429. Miftah ut Tawarikh p. 159 and

Natâ'ij-ul-Afkâr, p 352 According to the author of the *Mujâlis-ul-'Ushshâq*, fol 136<sup>a</sup>, Kamâl died in A.H. 808 = A.D. 1405 Daulat Shâh, p 352, places the poet's death in A.H. 792 = A.D. 1389, Taqî Auhadî, fol 619<sup>a</sup>, in A.H. 692, probably a mistake for 792, following Daulat Shâh The author of the *Khulâsat-ul-Afkâr*, fol 157<sup>b</sup>, alone places the poet's death in A.H. 783 = A.D. 1381

The following verse is said to have been inscribed on the poet's tomb

کمال ار کعنه دی بر در بار  
هرادر آفرین مردانه دینی

For further notices on the poet's life see *Majma' un-Nâfâ'is*, fol 394<sup>b</sup>, *Makhzan-ul-Gâlâ'ib*, fol 718, and *Mir'ât-ul-Khayâl*, p 81 See also Sprenger, Oude Cat, p 454, Rieu, Pers. Cat, p 632<sup>b</sup>, Rieu, Suppl., Nos 275 and 276, Ethé, Bodl Lib Cat, Nos 857 and 858, Ethé, India Office Lib Cat, Nos 1278-1280, Rosen, Persian MSS, p 119, W Peitsch, Berlin Cat, p 855, G Flugel, 1, p 557, J Aumei, p 27, Fleischer, Diesden Cat, p 7, J C Tornbeig, p 103, Ouseley, Biographical Notices, p 192, and Bland, Century of Gazals, No 3

The initial Qasîdah is followed by two others, both rhyming in م.  
fol 5<sup>a</sup> Gazals, alphabetically arranged, beginning

ار تو یاف منع . حدائی حوس دی آید مرا  
نا دگر کس آسمائی حوس دی آید مرا

agreeing with the initial Gazal in Sprenger's copy

fol 296<sup>b</sup> Qit'âs, beginning as in Ethé, India Office Lib. Cat., No 1278

تا فکر . من بهاد ساد سخن  
آناد سد ار من طر . آناد سخن

fol 309<sup>b</sup> Fards, beginning

آن دلسر ند مهر که نامن . نهار  
دارد سر عادی ندارد دل مهر

One remarkable feature of this MS is that each Gazal, Qit'âh, Rubâ'î, and Fard has, as an introductory line written in gold, a line of Amîn Shâhî's (d. A.H. 857 = A.D. 1453) poems, and these, taken together,

would amount to nearly one fourth of his *diwan*. The first introductory line runs thus on fol. 3 —

يا رب سور مسنه ولدان ناك نار  
يا رب ناب دندان ان نا نار

Written in a very clear *Nastaliq* within gold ruled borders with a double page faded unwan

The original leaves are put into modern margins

This splendid copy was written only eighty three years after the poet's death and the colophon is dated

في مسنه مسنه و سالهاه = A.H. 886

### No. 164

fol. 229 lines 1, size  $8\frac{1}{2} \times 5\frac{1}{2} \times 2\frac{1}{4}$

The same

Another copy of Kamal-i-Khujandi's *diwan* containing only *Gazals* and a few *Qasidas* at the end

Beginning with *Gazals* in alphabetical order —

اي ناده مکس طره حاتمه مارا

رقص محسان دل دنواه مارا

Corresponding with the initial line of the *Gazal* on fol. 7 in the preceding copy

fol. 221 Qit as beginning as above

Written in a clear minute *Nastaliq*

Dated A.H. 992

Scribo

محمد طاهر

## No. 165.

foll 91, lines 17, size  $7\frac{3}{4} \times 5$ ,  $5 \times 3$ 

## دیوان مغربی

## THE DÎWÂN OF MAGRIBÎ.

مولا مُحَمَّد شِرِّين مغربی, a celebrated saint as well as poet, was born, according to Taqî Auhadî, fol 690<sup>a</sup>, at Nâm in Isfahân. According to Jâmi, Nafahât, p 713, Magribî was a disciple of Shaykh Ismâ'îl Sîsî, a companion of Shaykh Nûr-ud-Dîn 'Abd-ûl-Rahmân Isfarâînî. He is said to have derived his poetical title from a Shaykh of Magrib (Northern Africa), from whom he received the Khîqâh of the Sûfi order of the celebrated Muhi-ud-Dîn Ibn-ul-'Aâîabî. The poet at first obtained great favours from Mîrân Shâh (d A.H. 810 = A.D. 1408), but when Kamâl-i-Khujandî, an intimate friend of Magribî, rose to distinction and became a favourite of Mîrân Shâh, he (Magribî) was no more favoured by the prince, and consequently the friendship of the two poets ended in a bitter enmity.

Dr Sprenger, in his Oude Cat, p 477, says that Magribî is the author of Arabic glosses on the *Fatîhât* and of the *Jâm-i-Jahân* Numâ.

According to Jâmi's Nafahât (*loc. cit.*) the poet died in A.H. 809 = A.D. 1406, at the age of sixty. Consequently we may infer that he was born in or about A.H. 749 = A.D. 1348. The same date of his death is given in the *Habîb-us-Siyâsâ*, vol iii, Juz 3, p 91, Taqî Kâshî, Oude Cat, p 19, *Khulâsat-ul-Afkâî*, fol 182<sup>a</sup>, *Majma'ul-Fusahâ*, vol ii, p 30, *Nata'ij-ul-Afkâî*, p 372, and *Yad-i-Baydâ*, fol 202<sup>a</sup>. Almost all of the above biographers say that Magribî died in Tabrîz and was buried in Sûkhâb, while Taqî Auhadî (*loc. cit.*) says that he visited the poet's tomb at Istihbân in Fâis.

*Majâlis-ul-'Ushshâq* gives the poet's death in A.H. 807 = A.D. 1404, while Dr Rieu says that this date is also given in Taqî Auhadî, but our copy of Auhadî's *'Uâfât* does not bear any date.

For further notices of the poet's life and his dîwân, see, besides the references given above, Ouseley, Biogr. Notices, p 106, Rieu, ii, p 633, Rieu, Suppl., No 277, Ethé, Bodl. Lib. Cat., No 859, Ethé, Ind. Office Lib. Cat., Nos 1281-1283, and W. Peitsch, Berlin Cat., pp 719, 720 and 856.

The *diwan* of Ma'libi is said to contain about five thousand verses

Contents —

fol 1<sup>b</sup> A preface in prose beginning—

الحمد لله الذي اسا حروض الكون : **الحمد لله الذي اسا حروض الكون :**  
والروح الـ **بـ الحـ**

fol 3 An Arabic poem beginning—

كلما اذكره من طلل الحـ

fol 3<sup>b</sup> A *Masnawi* dedicated to Shahrukh beginning—

س او سی دربی دیوان اسعار  
حرابات و حراثاتی و حمار

fol 4 A short passage in prose in which it is said that the Arabic verses are placed first on account of that language having preference over Persian in many respects

و حون سعی دربی دیوان بلسان - حربی و ریان ملیع  
فارسی بود و ریان عربی لخصوصه داخل الصد و لیسا مسند  
صلی الله علیه و سلم بستندم اولی بود س لاحرم هر سعی  
که بدان ریان بود مقدم دامنه سد

fol 4-11<sup>b</sup> Arabic poems beginning—

بـ قـ اـ بـ صـ اـ هـ حـ دـ اـ هـ  
وـ مـ حـ صـ اـ هـ حـ دـ اـ هـ

fol 11<sup>b</sup> *Gazal* not alphabetically arranged The first three bayts of the first *Gazal* are written in Arabic —

**لـ طـ رـ فـ يـ وـ مـ هـ قـ صـ اـ هـ دـ اـ هـ الحـ**

Comp Ethe Bodl Lib Cat No 1281 where the reading is different  
The first Persian bayt of this *Gazal* runs thus —

ترـا هـ رـ اـ سـ هـ حـ وـ سـ اـ مـ سـ اـ هـ  
نـ کـ هـ رـ اـ سـ هـ نـ اـ بـ سـ اـ مـ وـ صـ اـ فـ وـ نـ اـ هـ

fol. 72<sup>b</sup> Tarjî'ât, beginning

آفنا ، وحود کرد اسراف  
بور او سر گرف ، آفان

fol. 86<sup>a</sup>. Another series of ̄Gazals, beginning

ترا که دیده بپاسد نظر حگونه ۲۴  
لدين قدم که تو داري همان حگونه ۲۴

fol. 88<sup>a</sup>. Rubâ'îs, beginning

ای گندم همان روپوار جام همان  
لبد اندام ار نام ۲۴ همان نام همان

fol. 90<sup>b</sup> A few Qit'as and Rubâ'îs in Turkish, beginning of the first  
Qit'ah

مرده دیلم حاویان بویه مسبه  
دو حاویان قلم دیلم پیراج ریر

The Turkish Qit'as and Rubâ'îs are not found in other copies.

The dîwân of Maḡribî has been printed in Persia, A.H. 1280.

Written in ordinary Nasta'liq

Not dated, apparently 16th century

The original folios of the MS are mounted on new margins

No. 166.

fol. 79, lines 15, size  $10\frac{1}{2} \times 6$ ,  $7\frac{1}{4} \times 4$

The same

Another copy of Maḡribî's dîwân, with the prose preface beginning as in the preceding copy. The arrangement of the Arabic poems in the beginning is nearly the same as above.

fol. 11<sup>a</sup>. Gazals in alphabetical order, beginning, as in Ethé, India Office Lib. Cat., No. 859, and Rieu Suppl., No. 277

حرویہ رحیم جو ۲ ~ نہادا

درافت دو کوں مسہ ہو پدا

fol 66 Tarji at beginning as in the preceding copy

fol 75<sup>b</sup> Ruba is beginning as above

The MS ends with one or two Qit as

Written in a clear bold Nasta hq

Not dated apparently the latter part of the 16th century

The folios like the preceding copy are mounted on new margins

No 167

fol 94 lines 12 size 8 x 5 5½ x 3½

The same

Another copy of the diwan of Magribi with the proso profane beginning as in the preceding copy. This copy contains in the beginning a smaller number of Arahio poems than the preceding one. The Gazals alphabetically arranged begin on fol 8 as in the above copies. Tarji at beginning as above on fol 74<sup>b</sup>

Ruba is beginning as above on fol 91<sup>b</sup>

Written on thin letter papers of two different colours in two different hands. Up to fol 22 in an ordinary Nasta hq and the remaining part in an ordinary Nim Shikastah

Dated Murhidabad the 27th of Jayth 1208 (Bengalee) = A.D. 1851

Scribe امامت علی ولد محمد شی, written for Mirza Ali Nagi Khan

## No. 168.

foll. 430, lines 15, size  $9 \times 5\frac{1}{4}$ ,  $6 \times 3$ 

دِوَانِ سَدِ نِعْمَةِ اللَّهِ وَلِيٍّ

The dîwân of Sayyid Ni'mat Ullâh Wâlî, containing religious and mystical poems, beginning with a short doxology

الحمد لله الذي من الامان رفبه القدس القدم و  
سحان الخ

Nâ'i-ud-Dîn Ni'mat Ullâh, ولی نعمة الله، better known as Sayyid Ni'mat Ullâh Wâlî, was born in Halab, according to the author of the *Majma' ul-Fusahâ*, vol. 11, p. 42, on the 22nd of Rajab, A.H. 730 or 731 = A.D. 1329 or 1330 (See also Rieu, 11, p. 634). From an early age he applied his mind to the study of literature, theology, jurisprudence, Sûfism, and other subjects, which he is said to have learnt separately from the several distinguished learned personages of the age, viz., Shaykh Rukn-ud-Dîn Shîrâzî, Shaykh Shams-ud-Dîn Makki, Sayyid Jalâl ud-Dîn Khwârizmî, and Qâdî 'Adud-ud-Dîn. At the age of twenty he went on a pilgrimage to Mecca, where he met Qutb-ud-Dîn Râzî, and became the disciple of the learned Shaykh, the celebrated 'Abd Ullâh Yâfi'i (d. A.H. 768 = A.D. 1366), who is the author of the several well-known Arabic works on Mysticism, enumerated in Brockelmann, vol. 11, p. 177. After staying for some time at Mecca, he travelled through Egypt and Irân, and on reaching Tabriz came in contact with Qâsim-i-Anwâr (*vide infra*). He then came to Samarqand, and on his way, visiting Yazd, reached Kîrmân, where his son Bûhân-ud-Dîn was born. He finally settled in Mahân, near Kîrmân, it is said with ninety thousand disciples around him.

Being a celebrated saint of a noble parentage, he was highly esteemed by the reigning king Sultân Shâh Rukh Mirzâ (A.H. 807-859 = A.D. 1404-1447), as well as by other distant ruling chiefs and nobles. Referring to his pedigree on fol. 391<sup>b</sup>, he informs us that he was a descendant of the great prophet of Arabia, who was his ancestor in the nineteenth degree.

بُورَكَمْ حَدَّ مِنْ رَسُولِ حَدَّ اَسَبْ  
آسَكَارَاسَبْ سَبَّ ، اَسَبَّ

Sultan Shihab ud Din Bahmani of the Deccan (A.H. 820-838 = A.D. 1411-1434) is a token of his regard constructed a large domed building on the tomb of this holy saint.

Some biographers are of opinion that Sayyid Nematullah has left above three hundred religious and mystical treatises in Arabic and Persian. His diwan is said to have been prefaced by one Sayyid Mahmud Waiz known as Dā'i Ullah of Shiraz.

Abd ur Rizzuq Samarcandi who visited the Sayyids tomb in A.H. 84 = A.D. 1411 says in his Matla us Sadayn fol. 112 that the Sayyid died on the 20th of Rajab A.H. 834 = A.D. 1430. This is followed by the authors of the Habib us Siyar vol. III Juz 3 p. 143 *Nataj ul Afkar* p. 423 and *Miftah ut Tawarikh*.

The authors of the *Jumā'i Musid Lubab ut Tawarikh* and *Tubaqat-i-Shāh Jahān* give also as stated by Dr. Rieu p. 634 the same year of the Sayyids death.

Daulat Shah p. 333 (followed by Taqī Auhadi fol. 758<sup>b</sup> and by the authors of the *Majalis ul Muminin* fol. 3<sup>b</sup>, *Mirat ul Asrar* fol. 65<sup>b</sup>, *Khulasat ul Afkar* fol. 203<sup>b</sup>, *Riyad ush Shuhada* fol. 143 and *Nashīr-i-Iḥq* fol. 1843) states that the Sayyid died in A.H. 827 = A.D. 1423 at an advanced age. In his diwan fol. 390<sup>b</sup> the Sayyid distinctly says that he passed ninety seven years in happiness —

لور و ۹۷ سال عمر حوسی

سده را داد حی نایده

While in the following copy fol. 274<sup>b</sup> the poet on another occasion says that he reached the age of about one hundred years —

قرب صد سال عمر من بگلست

قصد موری نکرده ام تهدای

The present copy fol. 3,9<sup>b</sup> reads مال سال instead of قرب سال, but قرب صد سال, instead of صد سال, is no doubt a better reading.

The short prose doxology is followed by several *Masnavi* Gazals and Rubais. The first *Masnavi* begins as in Rieu Suppl. No. 279 —

حسن نگوای یار نسم الله نگو

هر چه مسحوي رسم الله نصو

fol. 52 Beginning of the Gazals in alphabetical order —

حَمْ حَمْ حَمْ حَمْ حَمْ حَمْ  
حَمْ حَمْ حَمْ حَمْ حَمْ حَمْ حَمْ

fol. 372<sup>b</sup> The contents run from the centre to the margin, where a series of Taqī'bands begin thus

آمد آن ماقی سر مس ، و بعد منس حامی الخ

fol. 377<sup>b</sup>-392<sup>b</sup> This section, which is entitled in the following copy *رساله احمد* ، مسند حليل الله احمد ، contains several Maṣnawīs, Qit'ās, and Tarkībbands, and begins with a line or two in prose—

هو الاول والآخر والظاهر والباطن وهو بكل شئ علیم الخ

which is followed by a Maṣnawī, beginning thus —

صور ، و معی را همه در یا...  
می و حامد همه حوا... ، و حا... ،

fol. 389<sup>b</sup> The poet says that his son Mīr Burhān-ud-Dīn Khalil Ullāh came to him unexpectedly in Sha'bān, A.H. 775

دم ساچت گدهمه بود از رور  
رور آدیمه در مه سعیان  
نابردهم بود ماه و قب سریع ،  
ماه در حود و مهر در میزان  
دُخ و هفتماد و هفتمید از میان  
رفته در (sic) که ناگا هان  
سر بر هان دین حليل الله  
آمد از حـ . سده را مهیمان

fol. 392<sup>a</sup> Rubā'is, alphabetically arranged, beginning as in Rieu Suppl., No 279 —

سوا... ، مرا لطف ، الی بحدا  
هر درد که بود از کرم کرد دوا... —

fol. 423<sup>b</sup> Fards in alphabetical order beginning as in Rieu Supplt (*loc. cit.*) —

در آسمه سام اسما  
سعود حمال حمله اسما

The contents of this copy are very similar to those of the one mentioned in Rieu Supplt (*loc. cit.*) and also to the Tehran edition lithographed in A.H. 1276

The following note at the beginning suggests that this valuable copy once belonged to the Imperial Library of Shah Jahan —

کتاب دیوان ساه ده الله ولی اخطه ۱۰ مان نا سکه حالم  
ساه حمل ساه نا سه اسد حان مرزید نواب مهندی حان مرحوم  
جمع کتابه عامره مسند سارح ۱۶ ماه ده ربیع سنه ۱۵۹

Written in a clear Nastaliq within gold ruled borders with a small faded heading at the beginning

Dated A.H. 942

Scribe العدد این عارف - ن الله

### No 169

fol. 296 lines 22 size 9 $\frac{1}{2}$  x 5 $\frac{1}{2}$  7 $\frac{1}{2}$  x 3 $\frac{1}{2}$

The same

Another copy of Sayyid Nematullah Wali's *diwan*. Some folios are missing from the beginning and the MS opens abruptly with the following line of a *Masnawi* —

که بو فایی سوی نهای  
حود ارین سعوی حدا نای

After a few *Muraqabas* in the beginning the *Gazals* in alphabetical order very similar in arrangement to those of the preceding copy begin as above on fol. 5

fol. 291-292<sup>b</sup> Qasidas in praise of Ali bin Abu Talib and the

prophet, these are followed by a few Rubâ'is and several Qitâ'as, after which run several Qasîdas, mostly in praise of 'Alî

fol 267<sup>a</sup> Taqî'bands, in praise of 'Alî, the first begins thus —

نَا دَوَّا يِـ مدْرِي بِـ طَارِمِ سَرَّا رَدَدَ

كَوْسَنْ حَرَشْ بِـ فَرَارِ عَالَمِ اَعْلَى رَدَدَ

the burden runs thus —

اَصْـسَنْ ~ رَـالْـمَرْـسَلِـيـنْ اَصْـسَنْ ~ وَـوْـلِـيـ كَـرَـدـگـارـ

لَـاـ يِـ اَلَـاـ حَلَـيـ لَـاـ نَـسَـهـ ~ اَلَـاـ دَوـ الـفـقـارـ

fol 270<sup>b</sup> 'Risâlah-i-Sâ'îd', 'Sâ'îd Halîl Allâh', begins as above, and contains Fâids, Qasîdas, Masnawîs, Muşalla'ât, Mukhammasât, and Muqatta'ât

fol 382<sup>b</sup> Rubâ'is, alphabetically arranged, begin as above

Written in ordinary Nasta'liq. The MS seems to have been roughly handled, and most of the leaves at the beginning are damaged

Not dated, apparently 18th century.

Written in Sâimastpûr

Scribe

دُورِيَّـدـ

No 170.

fol 132, lines 17, size  $7\frac{3}{4} \times 4\frac{1}{2}$ ,  $6\frac{1}{4} \times 3\frac{1}{4}$

دِـوـانـ قـاـسـمـ اـنـوـارـ

THE DÎWÂN OF QÂSIM-I-ANWÂR.

Beginning as in most copies —

مِنْ سَيَارَةِ سُودَا رَدَهْ سَرْ گَرْدَانِمْ

كَهْ نَاوِصَـاـ حَدَـاوِـهـ سَـعَـنـ حَوْنـ رَـاـمـ

Sayyid Mu'in-ud-Dîn 'Alî, known as Qâsim-i-Anwâr, with the poetical title Qâsim and also Qâsimî (see Di Ross's Cat of Persian

and Arabic MSS in the I.O. Library p 31) **الدین حلی** (دین حلی) the **التردی** (تردی) was born in A.H. 777 = A.D. 1366 at **Sarah** which according to **لأقط** vol. in p. 64 is a town in **آذربایجان** and is situated between **أردabil** and **Tabriz**. **Qasim** at first took **شیخ** **سادر** **دین** **أردبیلی** (d. A.H. 779 = A.D. 1337) the son and successor of **شیخ** **قاسی** **دین** **أردبیلی** (d. A.H. 730 = A.D. 1334) as his religious and spiritual instructor and subsequently became the **دی** **سیف** of **شیخ** **سادر** **دین** **الیامینی** a disciple and **کھلیفہ** of **شیخ** **اکھاد** **دین** **کرمانی** (d. A.H. 677 = A.D. 1297) He came to **تلان** and then went to **نیہاپور** in **کلرمان**. After staying here for some time **Qasim** travelled to **هرات** where a large number of people including most of the noblemen of the court of **شاہ** **رکن** (A.H. 807-830 = A.D. 1404-1447) became his followers. It is said that **شاہ** **رکن** was led to believe that **Qasim**'s influence over the inhabitants of **هرات** was a source of danger to the kingdom and consequently the poet was ordered by the monarch to quit the city. **عبد** **الله** **بیک** in his **مأیل** **بیک** **بیک** fol. 99 followed by **جامی** in his **نیافر** p. 689 and the author of the **هابل** **بیک** **سیار** vol. in Juz. 3 p. 140 states that when **شاہ** **رکن** was stabbed by one **Ahmad** **لور** in A.H. 830 = A.D. 1426 **میرزا** **بایسانگر** suspected **Qasim** of complicity in the crime and forced him to leave **هرات**. However **Qasim** left for **بلخ** and then came to  **Samarqand** where he found protection under **میرزا** **ولی** **бег** (d. in 853 = A.D. 1449). He finally settled in **کھجور** in the district of **جام** where he died in Rabi I, A.H. 837 = A.D. 1433. See besides the references mentioned above **مأیل** **الشیخ** fol. 141<sup>b</sup> **بیک** **بیک** fol. 84 **ریزال** **شیر** fol. 331<sup>b</sup> **ناشتار** **لشک** fol. 140<sup>b</sup> **دعا** **لشک** p. 346 followed by the author of the **میراث** **کھجور** places the poet's death in A.H. 830 = A.D. 1431. Notices on the poet's life will also be found in **تاپی** **اکھادی** fol. 587 **کھلیفہ** **اسکار** fol. 14<sup>a</sup> **مایم** **نافایی** fol. 382 **مایم** **الیسا** vol. II p. 27 and **Bland** **Century** of **Persian** **Ghazals** vi.

Besides the **diwan** he has left several **Sufi** tracts in prose and poetry such as **انس** **الریس** **انس** **الشیخ** etc. described in **ریو** p. 636 **ریو** **Supplt** No. 280 **لیل** **بودل** **لیل** **کات** No. 862 etc etc

For copies of the **diwan** see besides the above catalogue **لیل** **بودل** **کات** Nos. 1285-1289 **برلین** **کات** p. 860 **گل** **لیل** **کات** pp. 508-509 etc

fol. 2<sup>b</sup> Beginning of the **Gazals** in alphabetical order —

ای صبح سعادت د حسن تو هوندا  
آن حسن ه - س نگدیں د عالی

fol 128<sup>a</sup> Muqatta'ât, beginning

## مسر مسند کریں آل ۱۰۱ الح

fol 129<sup>b</sup> Rubâ'is, the first one is in Turkî, which runs thus —

## اول یار عریر ایله که الح

After which begin the Persian Rubâ'is as in Rieu Suppl.,  
No 280

مستند ۵: میرزا سلطان قدم الحسن

Written in a fine clear Nasta'liq, within gold borders, with a small illuminated heading at the beginning

Dated the end of Rajab, A.H. 933

Scribe ملدي المسماوري

No. 171

foll 353, lines 15, size  $8 \times 4\frac{3}{4}$ ,  $6 \times 2\frac{3}{4}$

کلسا، کازی

## KULLIYÂT-I-KÂTIBÎ.

• A slightly defective copy of the poetical works of Kâtibî.  
 Maulânâ Shams-ud-Dîn Muhammad, poetically known as Kâtibî  
 مولانا شمسِ الکلین مسیح بن سید الله الی اسکندری الـ حلص ہے کاسی،  
 was originally born in a place between Tarshîz and Nîshâpûr, but as he  
 was brought up and educated in the latter city, he is generally known  
 as Kâtibî of Nîshâpûr. It was here that Kâtibî in his early life applied  
 his mind towards calligraphy under Sîmî, the well-known calligrapher  
 of the age, and hence adopted the poetical name Kâtibî (calligrapher).  
 Being possessed of an extraordinary genius he soon surpassed many in  
 the art of composing poetry. It seems that Sîmî, who trained Kâtibî  
 in calligraphy, did not fail to take advantage of learning the art of  
 poetry from Kâtibî, but being unable to cope with the superior talent  
 of his master, and conceiving a mischievous malice against him, Sîmî

announced in different localities most of Katibi's productions in his (Sims) own name Katibi himself refers to this on fol 319 —

مسان مهر نسابر و  
حوال سعار ملح کاتی دند  
لمسند و نس و در نام خود من  
سک خورد و نیک دانرا پدر دند

The poet reluctantly left Nishapur for Herat where he entered the service of the learned prince Mirza Bay sangar (d A H 837 = A D 1433) son of Sultan Shah Rukh (A H 807-850 = A D 1404-1447) Mirza Bay sangar is said to have asked the poet to compose a Qasidah in answer to one of Kamal ud Din Isfahani (d A H 635 = A D 1237) But unfortunately the Qasidah did not meet with the approval of Bay sangar and the poet with a broken heart quitted the place for Shirwan Here he found a most benevolent and munificent master in Amir Shaykh Ibrahîm Shirwan (d A H 820 = A D 1417) who showed extraordinary favours to him and did all he could for his comfort Katibi then travelled to Adarhujan and addressed several Qasidas to Iskandar bin Qara Yusuf (A H 824-838 = A D 1421-1434) But this king took no notice of the poet and he wearied with his wandering life and disgusted with the ill treatment of kings and nobles devoted the latter part of his life to religious and Sufic studies in Isfahan under the celebrated Sufi Shaykh Sa'înd Din Isfahani (d A H 835 = A D 1431) Katibi finally settled in Astarabad where he began to write a Khamsah in imitation of Nizami when all of a sudden he fell a victim to the plague in A H 838 or 839 = A D 1434 or 1435

Notwithstanding the known celebrity of Katibi Jami in his Baharistan fol 106 has correctly passed the following remark on the poet —

اما سعو وي نکد و هموار .. سر گرنه افساده

امس آن

For notices on Katibi's life see Daulat Shah p 381 Mirat ul Khayal p 90 Haft Iqlim fol 222<sup>b</sup> Majma un Nafas fol 394 Khulasat ul Afkar fol 158 Riyad ush Shuar fol 346 Majma ul Fusah vol 11 p 28 Nataj ul Afkar p 364 Atash Kadah p 99 Makhzan ul Garaib fol 71<sup>a</sup> Nashtari Ishq fol 1494 See also Sprenger Oude Cat p 457 Rien p 637 Berlin Cat p 862 G Flugel 1 p 561 Cat Codd Or Lngd Bat 11 p 119 Cat des MSS et Vylographes p 366 J C Tornberg p 104 Ouseley Biogr VOL II

Notices, p 188, Bland, Century of Persian *Gazals*, No 5, *Hâj Khal*,  
vol III, p 302, etc

### Contents of the Kulliyât —

T

fol 1<sup>b</sup>. گلشن ابرار Gulshan-i-Abîâi A religious Masnawî poem in imitation of Nîzâmi's Makhzan-ul-Asiâî

## Beginning —

سُمِّ اللَّهُ الرَّحْمَنُ الرَّحِيمُ

## تاج کلام و کلام قدیم

II.

Beginning with a prose preface as in Rieu, p 638

سُمِّ اللَّهُ الرَّحْمَنُ الرَّحِيمُ تَعَالَى تَحْوِلُ وَلِعَوْهُ مَدَامُ ادْمَسْرُ ، مَسْلِعُ  
الْهَامُ وَمُنْكَلِمُ تَرْدَوْمُ الْحَجَّ

The poem begins thus on fol 31<sup>b</sup>

ای سدہ ار قدر ، تو ما و طس  
لوحہ دیا ہہ دسا و دن

This allegorical *Masnawî*, dealing with the loves of Nâzîr and Manzûr, is interspersed at places with some *Gazals* suitable to the sense of the story.

iii

fol 71<sup>b</sup>. *‘Alāqat* ‘Dah Bâb, or “The Ten Chapters” A poem containing moral precepts illustrated by anecdotes. It is identical with the one described in the Gotha Catalogue, p 77, where it is styled as *‘Alāqat* “Tajnîsât”

## Beginning —

ای نرم ، در دو عالم کار مسار  
حمله عالم را نرم ، کار مسار

## IV

fol 112<sup>b</sup> سی نامہ Si Namaah or The Thirty Letters so called on account of its containing thirty love letter of Muhib and Mahbub the hero and heroine of the poem hence it is also styled محب و محبوب

Beginning —

ردی سی نامہ ام نامی رنامہ  
حدسم حرفی اور حرو کام

fol 159<sup>b</sup> The introduction of the poem دلربای Dilrubai  
Beginning —

روح را رهی راندہ  
کام مرا حمد تو فاندہ

Unfortunately the entire poem after the introduction is wanting and it appears that some mischievous hand has torn it away

In this introduction the poet after enumerating his previous poems Dil Bab Si Namaah Majmaa ul Bahrya and Imaan Dil repents much for his absence in Jahan in which unlucky period he lost his benevolent master Sultan Rida (who died according to Jahan Ara as stated by Rich p 638 in A.D. 829 = A.D. 1420) The poet further says that after some hindrance he got an introduction to the court of the said Sultan's successor Amir Kiva whose courtiers harassed him (Khatibi) by criticising his poems but shortly after he gained the favour of the Amir to whom he dedicated the poem Dilrubai

The last line of the introduction found here runs thus —

برآورده گردان دعای کمس  
بر حیل نا ارحم الراعن

fol 167 Qasida Some Qasidas along with the poem Dilrubai are in sing<sub>o</sub> and the initial Qasidah found here runs thus —

سایی ر حام لاله رح کلس اخیر اس  
در ناب دمر را که اسارت ساکر اس

The Qasîdas are addressed to the following personages. Mînâ Bâysangar, Abû Muslim, Sultân Shaykh Ibrâhîm, Sultân Khalîl, Manûchîhr, Sayf-ud-Dîn, Sayyîd Murtadâ, Amîn Muhammad Mu'in-ud-Dîn, Khwâjah Hâjî A'zam, Khwâjah Tâj-ud-Dîn, Khwâjah Shâraf-ud-Dîn, Khwâjah Jamâl, Khwâjah 'Alî, and Khwâjah Yûsuf. Some Qâsîdas on foli 323<sup>b</sup>–349<sup>b</sup>, added in a later hand, are in praise of God, the prophet, 'Alî, Khwâjah Sâ'in-ud-Dîn, Timûr, and Shâh Rukh.

fol 223<sup>a</sup> Gazals, alphabetically arranged

Almost all the Gazals ending in the letter ، ال are missing, and the first line with which the Gazals open here is the following last line of a Gazal

برسند حال حان و دل کائتی ارو  
ون حانه ناکه موـ ، حه برسند رـ ، را

This line is followed by only one of the Gazals rhyming in the letter ، ال. It begins thus

هوای میـ ، درـ ویـ مـ سـ روـ توـ دـ مـ اـ رـ  
ولـیـ نـ رـ آـ ، نـ سـ مـ وـ دـ فـ روـ سـ دـ نـ کـ لـ مـ اـ رـ

Then begin the Gazals ending in the letter ، ، and the usual arrangement is observed throughout

fol 313<sup>b</sup> Qit'as, beginning as in Ethé, India Office Lib Cat, No 1291

ای دل اـ رـ حـ وـ اـ هـ یـ کـ هـ نـ اـ سـ یـ دـ رـ رـ هـ عـ ، دـ وـ اـ رـ  
اـ سـ ، دـ هـ ، رـ دـ بـ بـ دـ اـ نـ قـ هـ ، تـ اـ رـ تـ سـ ،

Two Qit'as on fol 315<sup>a</sup> record the deaths of Manuchîhr and Mîn 'Adîl Shâh

fol 321<sup>b</sup> Rubâ'is, beginning as in Ethé, Bodl Lib Cat, No 867 —

هرـ حـ کـ هـ دـ دـ ، مـیـ اـ هـ مـ رـ گـ دـ رـ  
تاـ سـ سـ مـ سـ مـ سـ کـ وـ وـ مـ رـ گـ دـ رـ

The Rubâ'is break off on fol 323<sup>a</sup> and are taken up on fol 350<sup>a</sup> —

Some folios of the MS are misplaced, and the right order after fol. 166 is foli 323–349, 167–323, 350–353

The MS bears on fol 166<sup>b</sup> some seals of the last King of Oudo  
Written in an ordinary Nasta'liq  
Not dated apparently 17th century

No 172

fol 25 lines 11 size 12 x 7½ 8¾ x 5½

حال نامه معروف به گوی و حوگان

HÂL NÂMAH, BETTER KNOWN AS  
GÛI-U-CHAUGÂN

An allegorical mystic Masnawi by Ârifî Harawî  
Beginning —

دان سس که ~ حال گویم  
ار حالی دو اصلال گویم

Maulana Ârifî Harawî مولانا حرارتی ھروی a native of Herat flourished during the reign of Sultan Shah Rukh (A.H. 807-850 = A.D. 1404-1447) He was surnamed سلطان نایی or the second Saliman for two reasons first the excellency of his style and secondly that like Saliman his eye-sight was weak. Besides the present Masnawi and several other poems Ârifî has left a poetical treatise on the Hanafite law. According to Darlat Shah p 439 and several other biographers Ârifî is the author of a Dah Namah which he is said to have dedicated to the Wazir Khwajah Pir Ahmad bin Ishaq but this is disputed by Taqi Auhadi in his Urafat fol 460<sup>b</sup>. This Taqi is of opinion that it was one Mahmud Ârifî a different poet who composed the Dah Namah and dedicated it to the said Wazir and that people have mistaken Mahmud Ârifî for Ârifî Harawî. But according to Ilahi Oude Cat p 80 it would appear that Mahmud Ârifî is identical with Ârifî Harawî.

The author of the Tabqat-i-Shah Jahan as stated by Rieu p 639 places Arifî's death in A.H. 853 = A.D. 1449

For notices on the poet's life, see *Habib-us-Siyar*, vol. ۱۱, Juz 3, p. 150, *Majma'un Nafâ'is*, vol. ۱۱, fol. 304, *Makhzan-ul-Gaiâ'ib*, fol. 542, and *Suhuf-i-Ibrâhîm*, fol. 600.

The eighth line on fol. 2<sup>b</sup> reveals the name of the poet

نام عارفی برادر

Although the poet calls the poem **حال نامه** *Hâl Nâmah*, on fol. 24<sup>a</sup>, line 2—a title which is also found at the beginning of the MS—it is better known as **گوی و حوگان** *Gûi-u-Chaugân*. These two words, which form the subject of this *Masnawî*, are personified, and they recur very frequently in the course of the poem.

The *Gûi-u-Chaugân* was the favourite game of the ancient Persians, resembling much the polo of the present age.

According to the author of the *Tabaqât-i-Shâh Jahâni*, as stated by Rieu (*ibid.*), the poem was written in Shîrâz, for Muzâ 'Abd Ullâh, who succeeded his father Ibrâhîm Sultân as governor of Fârs in A H 835 = A D 1431. This copy, like the one mentioned by Rieu (*ibid.*), bears the dedication on fol. 6<sup>b</sup> to Sultân Muhammad.

حورهند سریر و ماه مسدود

صلیان حهابان محمد

In the epilogue on fol. 23<sup>b</sup> the poet says that he composed this *Masnawî* after passing the fiftieth year of his age, within the course of two weeks, in A H 842 = A D 1438

سماه گلمسه مال ۵۰ هرم

یک دم سکست نال ۵۰ هرم

کردم ندو همه نهر نامس

همحو مه حارده نامس

ای آنکه معائمه ندای

تاریخ سان این معایبی

حون کوکنه سحر ناید

روشن سو گوی حور ناید

The chronogram indicates the date A.H. 842. The poet further adds that it consists of five hundred and one verses —

حَوْنَ نَوْ حَدَّدَ مِنْ حَلْمِ نَهَادِمْ  
نَوْ هَانَصَدْ وَنَكْ رَوْمَ نَهَادِمْ

According to some the poem consists of five hundred and ten verses and according to others of five hundred and five verses. The exact number of verses in this copy is only four hundred and ninety five.

For other copies see Ricci (*ibid*) G. Flugel 1 p. 560 J. Auner p. 36 Cat. des MSS. et Xylographes p. 379 and Cat. Codd. Or. Lugd. Bat. II p. 123. Compare also Haj. Khal vol. v p. 266.

This splendid copy is the handiwork of the celebrated calligrapher Mir Ali al-Katib poetically known as Majnûn (d. c. A.H. 950 = A.D. 1543) a most accomplished Nastâliq writer (See No. 195 below.)

Written on good thick paper in an elegant bold Nastâliq within coloured and gold ruled borders with headings written in white on gilt and floral grounds. The margins of various colours are decorated with light gold floral designs throughout.

—

No. 173

fol. 36 lines 13 size 9 x 6½ 6 x 3

دِیوانِ شاہی

DÎWÂN-I-SHÂHÎ

A beautiful copy of the *diwan* of Amir Shahi beginning with the *azals* in alphabetical order —

مَاء مَاء مَاء مَاء مَاء مَاء

وَلَنْ حَرْفَ مَدْ رَوْرَ اَرْلَ صَرْ لَوْسَ مَاء

Amir Shahi who original name was âqa Malik bin Jamal ud Din Iruzkhâni was a native of Sabzwar in Khorasan. He was descended from the noble

and illustrious family of the Sarbadârs of Khurâsân, and is said to have been the nephew of Khwâjâh 'Alî Muayyad (A H 766-783 = A D 1364-1381), the last prince of that family. Besides being a distinguished poet of great eminence Shâhî was very well skilled in calligraphy, painting and music. Daulat Shâh, p. 426, remarks that the pathos of Khusrû, the nicety of Hasan, the delicacy of Kamâl, and the elegance of Hafiz, are all combined in the style of Shâhî. A member of the ruling family of Khurâsân and possessing such a versatile mind, Shâhî was courteously treated by kings and nobles, and he soon found a patron and a friend in the learned prince Mîzâ Bâysangar (d. A H 837 = A D. 1433), the son of Sultân Shâh Rukh (A H 807-850 = A D. 1404-1447). The prince and the poet became intimate friends in a very short time, and the former restored to the poet his lands and possessions which had been lost in the wars with the Sarbadârs. It is said that on one occasion Mîzâ Bâysangar, thinking that the Takhallus Shâhî would be more suitable for himself, asked the poet to adopt some other poetical title, but as that title had already established the poet's reputation, he did not approve of the prince's proposal. Thus offended, the prince broke off his connection with the poet for one year. One day, when the prince was entertaining his friends in a party, Shâhî asked for an audience which was refused by the prince. The poet instantly composed a very pathetic poem, quoted in Taqî Kâshî, fol 228<sup>a</sup>, and sent it to the prince, who, greatly moved by it, pardoned the poet and began to show favours as before. The poet unfortunately did not enjoy long the prince's society. Once, on a shooting excursion, when the prince and the poet were left alone, the former impudently observed that it was on such an occasion that the poet's father had seized the opportunity of killing a Sarbadâr, and that he apprehended a similar treachery from the poet on that occasion. This remark deeply offended the poet, and ere long he retired from the court. He went to his native place, and, satisfied with the small income of his ancestral property, began to lead a peaceful life, till, at the request of Mîzâ Abul Qâsim Babar (son of Mîzâ Bâysangar), who ruled in Khurâsân from A H 855-861 = A D. 1452-1457, he went to Astâbâd to make designs for some palaces, and died there in A H 857 = A D. 1454, after the age of seventy. His body was removed to his native place, Sabzwâr, and interred in the same cemetery where his ancestors lay buried. His contemporary poets were Âdarî, Maulânâ Kâtibî, Maulânâ Hasan Salîmî and Khwâjâh Auhad Mustaufî. The last-named poet composed a very pathetic elegy on the death of Shâhî. This elegy, quoted in Taqî Kâshî (*loc. cit.*) begins with the following line —

کو سورہ در و در ار اسک و آدم مسروار  
رانکه سهر ساہ ی ساہی ی آید نکار

Taqi Auhadi in his 'Urafat fol 301 asserts that Shahi was the teacher of the celebrated Jami and that the latter made a selection of one thousand verses from the original diwan of Shahi. Neither of these statements is supported by any biographer. Jami himself in his Baharistan fol 106 concludes his notice on the poet's life with the following few words of praise without making even a slight allusion to any connection he may have had with Shahi —

ساهی مسرداری — ویرا اسعار ۱۱۰۰۱ و نکد و هیوار  
۱ ، با عمارت ناکرہ و معانی در حاسی —

Moreover two reliable authors viz Taqi Kashfi (*loc. cit.*) and the famous historian Khwand Amir (see Hahib us Siyar vol III Juz 3 p 150) distinctly say that Amir Shahi composed twelve thousand verses and from these he selected one thousand verses for his diwan which is extant nowadays. See also Haj Khal vol III p 286

For further notices on the poet's life see besides the references given above Haft Iqlim fol 224 Mir at ul Khayal p 96 Atash Kadah p 111 Makhzan ul Garaib fol 390 Nashtar i Ishq fol 904 Suhuf i Ibrâlum fol 402 etc

Copies of Amir Shahi's diwan are mentioned in Rieu II p 640 Rieu Suppl Nos 284 285 Brownes Camb Univ Libr Cat pp 853-354 Etlib Bodl Lib Cat Nos 875-878 Etlib Ind Office Lib Cat Nos 1293-1297 Pertsch Berlin Cat No 866 G Flugel 1 p 562 Spieser Oude Cat p 563 Cat Codd Or Lugd Bat II p 119 Cat des MSS et Xylographes p 366 Rosen Persian MSS pp 205 209 and 210 J C Tornburg p 105 Onseley Biogr Notices of Persian Poets pp 139-143 etc See also Haj Khal vol III p 286

Dr Etlib in his Bodl Lib Cat No 880 notices a Turkish commentary on Amir Shahi's diwan by the celebrated Mulla Sham 1 who died according to Rieu II p 607 in about A.H. 1010 = A.D. 1601

The diwan of Shahi has been lithographed in Constantinople A.H. 1288

fol 31<sup>b</sup> Qitah The initial Qitah a beautiful one runs thus —

سی نا صراحی همی ۹۹ سمع  
که ای هر سی مجلس آرای دوست  
کرا با حسن خدر نس خلیج  
محبود دمادم نگوار خه روست  
صراحی بدو ۹۹  
تو اسع در گردن مراران نکوست

fol. 35<sup>a</sup>. *Rubâ'is*, beginning —

هئاکم که ذ من بر دل کس ناري نسے ،  
کس را ذ من و کار من اداري نسے ،  
اگر نیک شهارند و اگر لد گویید  
نا سک و لد هست کس کاري نبست

At the end of the MS the second verse of the last Rubā'ī as well as the colophon have been rubbed out by some mischievous hand

Written in a fine Nasta'liq within coloured and gold-ruled borders with a small minutely decorated heading at the beginning.

Apparently 15th century.

No. 174.

fol 45, lines 12, size 10½ × 6½; 6½ × 3½.

The same

Another fine copy of Amī Shāhī's *diwān*, written by the celebrated calligrapher Mīr 'Alī-*ul-Kātib* (*d. c. A.H. 950 = A.D. 1543*), see No 195 below. Like the preceding, this copy contains the *Gazals* in alphabetical order and a few *Qit'as* and *Rubā'is* at the end.

Beginning as in the preceding copy—

ای نهن اینه نام هی ، نا هرم ، ما الح

Vol 43<sup>a</sup> Qit'as, beginning

در همین ماه رویان هم صحتی ایش ، مبارزه کامیاب ، حرمسی را صد گوشه مبارزه کرده

The initial Qit'ah of the preceding copy is the second here  
fol. 43<sup>b</sup> Rubâ'is, beginning—

مائدم حريم انس را حاصل مسدة  
در کوي تو نا نسنه احلاص مسدة

th the sixth Rubā'i of the preceding copy

Written in a clear and elegant Nastaliq within gold and coloured borders. The various coloured margins are ornamented with floral designs and forest scenes. A small but fairly illuminated heading at the beginning.

Dated A.H. 915

Scribe **الفخر حلبي الكاتب**

No 175

fol 47 lines 11 size  $7\frac{1}{2} \times 4\frac{1}{2}$  6  $\times 3\frac{1}{4}$

The same

Another copy of Shâhî's diwan  
Beginning as usual  
fol 45<sup>b</sup> Qit as beginning as in Ricci Suppl. No 284 and Ethel  
Bull. Lib. Cat. No 875 —

در ان کوس من بعد ساهی ندهر  
که روری نالصف اربی حوان خوری

This initial Qit ab is followed by two Gazals rhyming in the latter  
ي, after which runs the Qit ah —

**سی نا صراحی حسنه سمع آن**

fol 46<sup>b</sup> Ruba is beginning as in No 172 above. Written in a  
clear Nastaliq within gold ruled borders with a decorated but faded  
heading at the beginning

A seal of the Emperor Jahangir dated A.H. 1036 which indicates  
the date of transcription of this copy is fixed at the end

## No. 176.

fol 8, centre column lines 25, marginal column lines 44,  
size  $9 \times 6$ ,  $8 \times 4$

The same.

Another copy of Shâhî's dîwân containing only ̄azals (in alphabetical order) up to a portion of the letter ڦ only.

Beginning as usual

Written in ordinary minute Nasta'liq

Not dated, apparently 18th century

## No. 177.

fol 111, lines 15, size  $8 \times 5$ ,  $5\frac{1}{2} \times 2\frac{1}{2}$ .

مسیح

## MISBÂH.

A mystical poem, in the metre and style of Jalâl-ud-Dîn Rûmî's *Masnawî*, relating to Sûfic doctrines, illustrated by numerous anecdotes of prophets, the Ashâbs and other holy saints

By Rashîd رسید

Beginning

ای سامت کارها را امساح

دسته بی نام تو در امری ملاح

On fol 4<sup>a</sup> the author calls himself simply Rashîd

یاد آرند اور رسید درد مسد

The scribe of the Lucknow copy mentioned by Dr Sprienger, Oude Cat., p. 542, calls the author Shaykh Rashîd, رسید In the heading of the British Museum copy, noticed by Dr Rieu in his Persian Catalogue, vol. II, p. 641<sup>a</sup>, he is called Rashîd-ud-Dîn Muhammad al-

Asfir <sup>الشافع</sup> رمسد الدين محمد الاسفرايني, and another note on the flyleaf of the same copy says that he lies buried in Baharahad Asfara in by the side of Shaykh Sad ud Din Hammawi (d. A.H. 650 = A.D. 1252) and Shaykh Adari (d. A.H. 866 = A.D. 1461) C Stewart p. 71 however asserts that he is identical with the celebrated Rashid ud Din Watwat <sup>الوطا</sup>, but this is evidently wrong since from the verse

حون گذ ار هنرب خر الاقام  
ه د و بحاه و دو این مس تقام

quoted by Dr Rieu (*loc. cit.*) it would appear that the poem was composed in A.H. 852 (A.D. 1448) while Rashid <sup>و</sup> Watwat died in A.H. 578 = A.D. 1182—a difference of nearly three hundred years. The present copy an incomplete one does not bear any note

In the prelogue the poet says that the poem is divided into three parts —

مس مرتب برمه اصل این کسح رار  
در محسن در فنا و در نار

The name of the poem occurs thus on f. 3<sup>o</sup> —

نام این بروقت آن سراح مس  
و آن نامر حالق الاصلاح مس

folios are missing towards the end and the MS breaks off in the middle of a Hikayat with the following line —

نار دیگر حون ساحل ایسم (او قتم (read

Written in ordinary Nastaliq within red ruled borders  
Apparently 17th century

No. 178.

fol. 309, lines 19, size  $11 \times 7\frac{1}{2}$ ,  $7 \times 5\frac{1}{2}$ 

خاور نامه

## KHÂWAR NÂMAH.

An epic poem in the measure and style of Firdausi's Shâh Nâmah, relating the heroic and warlike deeds of 'Ali and his brave companion Sa'd Waqqâs and others, in battles fought with Qubâd, the King of Khâwarân, and with other heathen kings, most of whom embraced Islam

By Ibn-i-Husâm  
Beginning

بصتن الدين نامه دلکسای

مجن نفس ستم سام حدای

The introduction mentioned in Ethé, Bodl. Lib. Cat., No. 512, is not found in any of our copies

مولانا شمس الدين مولانا شمس الدين المعروه، هـ ابن حسام شمس الدين مولانا شمس الدين المعروه، هـ ابن حسام، محمد بن حسام الدين المعروه، هـ ابن حسام، better known as Ibn-i-Husâm, was born, according to Daulat Shâh, p. 438, in Khûsaf in the Qulustân of Khulâsân, where he is said to have led the life of an ordinary peasant. Besides being known for his piety and learning he was a great theologian of his age, and is said to have received his spiritual instructions from Sadî-ud-Dîn Muhammad Rawâsî al-'Akkâsî. He left many Qasîdas, most of which are in praise of 'Ali. The author of the Suhuf-i-Ibrâhîm, fol. 24<sup>a</sup>, saw a copy of the lyrical poems of Ibn-i-Husâm comprising about two thousand verses.

The date of the poet's death is generally fixed in A.H. 875 = A.D. 1470. See Daulat Shâh (*ibid.*), Majâlis-ul-Mu'minîn, fol. 596<sup>b</sup>, and Suhuf-i-Ibrâhîm, fol. 24<sup>a</sup>. See also Spienger, Oude Cat., pp. 19, 68 and 432. Hâj Khal, vol. III, p. 129, places the poet's death in A.H. 892 = A.D. 1486, and the author of the Habîb-us-Siyâsî, vol. III, Juz 3, p. 366, gives Rabî' II A.H. 893 = A.D. 1487. Notices on the poet's life will also be found in Riyâd-us-Shu'aîâ, fol. 18<sup>b</sup>, and Haft Iqlîm, fol. 235<sup>a</sup>.

In the prologue, the poet, after highly praising Firdausî and his grand epic poem Shâh Nâmah, in imitation of which he composed this work, starts with the story which begins thus on fol. 9<sup>b</sup>:

حدمده دانای ناری نراد  
 ر ناری رنایان حسن کرد ناد  
 که ان مسجد آرای اعصی حرام  
 رسول قریسی حله السلام

In the epilogue the poet whose name occurs in the following lines

لسرد دل ناک ان حسام  
 که رند اسست او را بدین نامه نام

says that he composed the poem in A.H. 830 (A.D. 1421) and called it  
Khawaran Nâmah حاوران نامه

حویر مال د شروع می  
 سد این نامه ناریان خارمی  
 مر این نامه را حاوران نامه نام  
 نهادم که بر حاوران سد تمام

and after comparing the present poem with the Shah Nâmah the poet  
 proudly says that he has painted the noble and heroic character of  
 Ali while Firdausi has sung the praises of an ordinary person like  
 Rustam—

اگر طومی ار ماعنامه مص  
 نارایس دسم افگندی  
 ولی نامه من نام حا  
 می صادی من رحام حا

For other copies of the Khawar Nâmah see Spenger Ondo Cat  
 p 432 Rieu p 642 Ethn. Bodl. Lib. Cat. No 512 Ethn. India Office  
 Lib. Cat. Nos 896-899 and G. Flugel II p 400

A copy of the translation of this poem in Dakhni verses made by one  
 Rustumi for Khadijih Sultan Shah Banu sister of Abd Ullah Qutb  
 Shah of Golconda (A.H. 1035-1083 = A.D. 1625-1672) is preserved in  
 N. 834 of the India Office Collection

Spaces for illustrations are left blank throughout

Written in ordinary clear Nasta'liq in four columns within coloured

borders, with a small decorated heading at the beginning. The headings are written in red, and the original folios are mounted on new margins

Dated Muhaîram, A H 971

يَعْفُوُ ، بْنُ مُحَمَّدٍ بْنُ يَعْفُوٍ ، بْنُ عَلِيٍّ بْنِ حَاجِي  
Scribe يَعْفُوُ ، بْنُ مُحَمَّدٍ بْنُ يَعْفُوٍ ، بْنُ عَلِيٍّ بْنِ حَاجِي  
يَوْمَهُ ، الْحَامِط

No. 179.

foli 246, lines 25, size  $12\frac{3}{4} \times 8$ ,  $10\frac{1}{4} \times 5\frac{3}{4}$

The same

Another copy of the Khâwar Nâmah beginning as above. The date of composition in this copy is A H 730, مُحَمَّد وَ سَيِّد, evidently a mistake for مُحَمَّد وَ سَيِّد, or 830

Foli 5<sup>b</sup>, 13<sup>a</sup>, 22<sup>a</sup>, 38<sup>a</sup>, 60<sup>a</sup>, 70<sup>b</sup>, 96<sup>b</sup>, 105<sup>a</sup>, 109<sup>b</sup>, 113<sup>a</sup>, 117<sup>a</sup>, 119<sup>a</sup>, 125<sup>a</sup>, 133<sup>a</sup>, 140<sup>b</sup>, 142<sup>a</sup>, 147<sup>b</sup>, 150<sup>b</sup>, 162<sup>b</sup>, 163<sup>b</sup>, 170<sup>a</sup>, 171<sup>a</sup>, 200<sup>a</sup>, 205<sup>b</sup>, 224<sup>a</sup>, 226<sup>b</sup>, 227<sup>b</sup>, 228<sup>b</sup>, 241<sup>a</sup> and 242<sup>a</sup> contain ordinary Indian coloured illustrations

After fol 229<sup>b</sup>, nine blank folios (fol 230<sup>a</sup>-238<sup>b</sup>) have lately been added and the contents thereof are wanting

Written in a clear Nasta'liq, in four columns, within gold and coloured borders, with a decorated heading at the beginning

Dated the 15th Dilqa'd, A H 1044

No. 180.

foli 492, lines 27, size  $13\frac{1}{2} \times 9$ ,  $9\frac{3}{4} \times 6$

كُلْيَّاتِ جَامِي

KULLIYÂT-I-JÂMÎ.

A collection of prose and poetical works of Jâmî in two separate volumes

Mo<sup>l</sup>ana Nur al-Din Abd ur Rahman Jami bin Nizam ud Din Ahmad bin Shams ud Din Muhammed al Dast*ti* al Isfahani مولانا نور الدین عبد الرحمن جامی بن نیظام الدین محمد اصفهانی the last great classical poet of Persia was born in Kharjerd near Jam on the 23rd of Sha'ban A.H. 817 = 7th November A.D. 1414 during the reign of Mirza Shah Rukh (A.H. 807-850 = A.D. 1404-1466) Jami is said to have been descended from Imam Muhammad bin Hasin z. h. Shaybani (d. A.H. 189 = A.D. 804) the distinguished pupil of the celebrated Imam Abū Hanīfah Du'man bin Sabit al-Kūfi (d. A.H. 150 = A.D. 764) He received his spiritual instructions from Khwajah Ubayd Ullah Alhrari (d. A.H. 895 = A.D. 1489) as well as from Shaykh Sa'd ud Din Kalgari (d. A.H. 860 = A.D. 1455) a Khabfsah of the Naqibandi Sect whom the poet succeeded as Khalifah He was at first in the Court of Sultan Abū Sa'id who entertained great regard for him and after the assassination of this monarch in A.H. 843 = A.D. 1468 he became a constant companion and a great favourite of Sultan Huwayn Bayqarā (A.H. 873-912 = A.D. 1468-1506) who was a distinguished scholar and a great patron of men of letters Jami died in Herat on the 18th of Muharram A.H. 893 = 9th November A.D. 1492

It is said that Sultan Huwayn Bayqarā personally attended the poets grand funeral procession while his distinguished Wazir the celebrated Nizam ud Din Ali Shir poetically called Nawā'i (d. A.H. 906 = A.D. 1500) was one of the numerous noble personages who had the honour of carrying the sacred bier

The life of Jami has been copiously dealt with by Oriental and European authors and I refer to the following —

Majalis ul Ushshaq fol 161 Fulifa i Sami fol 80<sup>b</sup> Daulat Shah p. 48<sup>a</sup> Iaqi Anhadi fol 184<sup>b</sup> Hast Iqlimi fol 205<sup>b</sup> Mirat ul Khayal p. 102 Yad i Bayda fol 50<sup>b</sup> Khulasat ul Aflā'i fol 38 Riyād u hī Shu'ara fol 79 Makhzan ul Garaib fol 144 Atā'ih Kudah p. 104 Suhuf i Ibrahim fol 94 Nashīr i Ihq fol 373 Miftah ut Tawarikh p. 200 Majma' ul Fusaha vol. II p. 11 etc See also for the poets life and his works Rosenzweig Biographisch-Notizen über Mowlana Abdurrahman Dschami etc 1840 De Sacry in Notices et Extraits vol. XII p. 28, Jourdain Bio. Universelle vol. XI p. 431 Journal Asiatique vol. VI p. 257 and 5<sup>th</sup> serie vol. XVII p. 301 W. Nassau Lees Calcutta 1849 S. Robinson Persian Poetry for English Readers 1883 p. 511 L. Fitzgerald Notice of Jami's life in his translation of Sulayman and Abṣṭal London 1849 Ouseley Bio. or Notices pp. 131-138 Posen Persian MSS pp. 215-261 Pieu I p. 17 and II pp. 643-650 W. Pertzsch p. 10<sup>o</sup> and Berlin Cat pp. 861-883 Ethe Bodli Lib. Cat Nos. 894-946 Ethe Ind. Office Lib. Cat Nos. 1300-1389 Sprenger Oude Cat pp. 477-491 G. Flügel I pp. 504-570 Cat des MSS et Typographies p. 369 J. Amher pp. 30-33 Cat Arab

and Pers MSS in the Ind Office Lib by E D Ross and E G Browne,  
pp 33-44, etc

VOL I

## Contents

This volume begins with the Haft Aurang, اورنگ هفت، or the Seven Masnavis of Jâmi, with the prose preface quoted fully in Rosen, pp 216-218

Beginning of the preface on fol 3<sup>b</sup>

حمد لله . الحلول من حمد دليل و مسلاما على ... . فاتح الح

In this preface, Jâmi, after giving reasons for entitling these seven poems the Haft Aurang, enumerates them, with the respective metre of each, in the order maintained in this copy

Each of the seven poems has a separate name, and they are in the following order

I

سلسلة الله .

## SILSILAT-UD-DAHAB,

or,

## “THE GOLDEN CHAIN”

A religious *Masnawî*, composed in A H 890 = A D 1485 and dedicated to Sultân Husayn. It is in the metre of the *Haâiqah* of Sanâ'i, the *Haft Paykar* of Nîzâmî and the *Jâm-ı-Jam* of Auhadî.

The metie of the poem, as given in the above preface, is

## ماعلاتن معاعلى فعلن

It is divided into three books or daftars. Beginning of the first daftar, fol. 3<sup>b</sup>—

لله الحمد قتل كل كلام  
لدهما ، الحال و الأكرام

Beginning of the second daftar, fol. 41<sup>b</sup>

لے وای گوں نر مسائہ حسن  
ار صریر قلم تراہہ حسن

In the epilogue of this daftār fol 57 the poet gives the date of its composition, viz A.H. 890 in the following line —

حون حروفیں نصاد و صاد رسید  
حاصہ را حکم انسان رسید

Beginning of the third daftār on fol 57<sup>b</sup> with a wrong heading  
"دیوان دوم" —

حمد ابرد نہ کار، اندل  
هر حہ کار بونار سب اندل

The contents of the Silsilat ud Dahah are mentioned in the Jahr bucher vol 66 Anzeigebatt pp 20-26. See Sprenger Oude Cat p 449 No 1 Riou pp 644 No 1 646 and 647 Pieu Suppl No 289 1 Ethe Bodl Lib Cat No 894 1 No 895 17 No 896 1 No 897 1 No 898 1 No 899 1 No 902 1 and Nos 926-932 Ethe Ind Office Lib Cat No 1300 9 No 1317 1 No 1318 1 and Nos 1319-1327 W Pertsch Berlin Cat No 876 1 and Nos 878-882 Rosen pp 218-220 G Flugel 1 pp 565 No 1 and 569 J Aumer p 80

## II

سلامان و اسلح

**SALÂMÂN U ABSÂL**

An allegorical Masnawi dedicated to Ya qub Beg bin Hasan Beg of the White Sheep or the Âq Quyunli Dynasty who reigned from A.H. 883-896 = A.D. 14,8-1490 to whom the poet refers thus —

ساه بعقوب آن حباداری که  
نا خلوس در ره اهلک

The poem is in the metre of the Mantiq ut Tayr of Tarid ud Din Attar and the Masnawi of Jalal ud Din Rumi, viz —

ماعلین فاعلین فاعلی

Beginning —

ای سادب ناره حان حاستان  
راب ایه بر ربان حاستان

The poem ends with the praise of the same Shah Ya qub Beg

The Salâmân-u-Absâl has been edited by F. Falconer, London, 1850, translated by the same, London, 1856, another translation in English by E. Fitzgerald, London, 1879, comp also Gaicin de Tassy in Journal Asiat, 1850, II, p. 539, see Sprenger, Oude Cat., p. 449, No. 2, Rieu, pp. 645, No. 6, 646 and 647, Ethé, Bodl. Lib. Cat., No. 894, 5, No. 895, 18, No. 896, 2, No. 897, 2, No. 898, 2, No. 899, 2, No. 901, 4 and No. 902, 3, Ethé, Ind. Office Lib. Cat., No. 1300, 10, No. 1317, 2, No. 1318, 2 and Nos. 1319-1329, W. Peitsch, Berlin Cat., No. 876, 6, Rosen, p. 220, G. Flugel, I, p. 565, etc.

## III

fol. 80<sup>b</sup>

تَحْمِلُ الْأَحْرَارُ

## TUHFAT-UL-AHRÂR.

A religious Masnawî in the metre of the Makhzan-ul-Asrâr of Nizâmî and the Matla'ul-Anwâr of Khusâi

مَعْلُوْمٌ مَفْعُولٌ فَاعْلُوْمٌ

The poem is introduced by a short prose preface which begins thus —

حَمِدًا لِهِنْ حَلْ مَانْ كُلْ حَارَهُ ، مَهْرُنْ اَسْرَارِ كِمَالَهُ وَ لِسَانَ الْحَ

Beginning of the poem

سَمْ اَللَّهُ الرَّحْمَنُ الرَّحِيمُ  
هَبَّ صَلَّى مَسْرُوحَانَ كَرِيمَ

The prologue is mostly devoted to the praise of the prophet. On fol. 84<sup>a</sup> the poet eulogises Shaykh Bahâ-ud-Dîn Muhammad al-Bukhârî, the founder of the Naqshbandîyah order (d. A.H. 791 = A.D. 1388) and Khwâjah Nasîr ud-Dîn 'Ubayd Ullâh Ahîâ'î, better known as Khwâjah Ahîâ'î (d. A.H. 895 = A.D. 1489), the then living chief of the said order, after whom probably the poem is entitled.

The poem was composed in A.H. 886 (A.D. 1481), and is divided into twelve Maqâlas.

The Tuhfat-ul-Ahîâ'î has been edited by F. Falconer, London, 1848. Extracts in German Translation are found in Tholuck's "Bluthensammlung," p. 297, printed in Lucknow, 1869, see Sprenger, Oude Cat., p. 449, No. 3, Rieu, pp. 645, No. 7 and 646-648, Ethé, Bodl. Lib. Cat., No. 894, 6, No. 895, 19, No. 896, 3, No. 897, 3, No. 898, 3, No. 899, 3, No. 900, 1, No. 901, 3, and Nos. 933-939, Ethé, Ind. Office Lib. Cat.,

No 1300+4 No 1317 3 No 1318 3 Nos 1319-1327 and Nos 1330-1337 Rieu Suppl No 289 3 Rosen Persian MSS pp 221 259 and 260 W Leutsch p 74 No 4+ and Berlin Cat No 8,6 5 No 877 1 and Nos 883-884 G Flugel 1 pp 563 No 3 and 566 No 1 Cat des MSS et Vélographes pp 374 and 375 J Aumer p 31 etc

This part of the MS is dated A.H. 1017

## IV

fol 98<sup>b</sup>

مسنون الابرار

### SUBHAT UL ABRÂR

Another religious poem in the metro of the Nuh Siphr of Khusrau

ماعذن معلان معلن

and dedicated to Sultan Husayn

The poem begins with a short prosaic prologue which is introduced by a Rubai beginning—

الله لله كه نخون گر - م الح

Beginning of the poem—

اسداء سُمَّ اللَّهِ الرَّحْمَنِ  
الرَّحْمَنُ الْمُوَالِيُّ الْاَخْسَانِ

The Subhat ul Abraar has been printed in Calcutta 1811 and 1848 and lithographed in 1818. For other copies see Sprenger Oude Cat p 450 No 4 Rieu pp 644 No 2 and 646-648 Rieu Suppl No 289 4 Etho Bodl Lib Cat No 894 7 No 895 20 No 896 4 No 897 4 No 898 4 No 899 4 No 900 2 No 901 2 and Nos 940-946 Etbe Ind Office Lib Cat No 1300 5 No 1317 4 No 1318 4 and Nos 1338-1341 W Leutsch p 104 No 79 and Berlin No 876 3 No 877 and Nos 885-887 G Flugel 1 pp 564 4, 565 2 and 568 Rosen p 222 and J Aumer p 31 etc

## V

fol 12<sup>b</sup>

نوم و زلخا

### YÙSUF U ZALÍKHÂ

The most popular romantic poem of Jami in the metre of the Khusrau u Shu'm of Nizami

معاہل معاہل معاوی

dedicated to Sultân Husayn  
Beginning of the poem—

الى حمد امداد نکسای  
گلی ار روضه حاوی نسای

In the prologue Jâmî, after eulogising the then living Shaykh Khwâjah Ahîâ and the reigning king, Sultân Husayn, says that his true romance of Yûsuf and Zalîkhâ is based on the authority of the Qur'ân. It was composed, as stated in the epilogue, in A.H. 888 (A.D. 1483)

دہم سال ار دہم حسر ار دہم صد

The poem has been printed with a German Translation at Vienna by Rosenzweig, 1824, English Translations by Ralph T. H. Griffith, London, 1881, and by A. Rogers, London, 1892. Printed in Calcutta, 1809, A.H. 1244 and 1265, lithographed in Calcutta, 1818, Bombay, 1829 and 1860, Lucknow, A.H. 1262 and A.D. 1879, in Persia, A.H. 1279, in Tabrîz, A.H. 1284, etc. For other copies see Sprenger, Oude Cat., p. 450, No. 5, Rieu, pp. 645, No. 3, 646, 648 and 649, Rieu Suppl., No. 289, 5, No. 290, 5, and No. 291, Ethé, Bodl. Lib. Cat., No. 894, 8, No. 895, 21, No. 896, 5, No. 897, 5, No. 898, 5, No. 899, 7, No. 900, 5, No. 901, 1, No. 902, 2 and Nos. 903-923, Ethé, Ind. Office Lib. Cat., No. 1300, 6, No. 1317, 5, Nos. 1318, 5 and Nos. 1342-1355, W. Pertseh, Berlin Cat., No. 876, 4 and Nos. 888-893, G. Flugel, i., pp. 565, 5, 566, 3 and 568, Browne, Camb. Univ. Lib. Cat., pp. 555-558, J. Aumer, pp. 31 and 32, etc.

A Pushtû translation of the Yûsuf Zalîkhâ is noticed in Ind. Office Lib. Cat., No. 1356

## VI

fol. 166<sup>b</sup>

لبی و محسون

LAYLÂ-U-MAJNÛN.

Another romantic Masnawî poem on the loves of Laylâ and Majnûn in the metre of the Laylâ-u-Majnûn of Nîzâmî and the Tuhfat-ul-Îlâqayn of Khâqânî

معاہل معاہل معاوی

Beginning of the poem—

ای ساک تو تاج سر بلندان  
مصنون تو خیل ھو سعدان

In the epilogue the poet leaves some valuable religious instructions for his son who was then as he says seven or eight years old

In the conclusion he states that he composed this poem in A.H. 889 (A.D. 1484) within a period of four months and that it comprises three thousand eight hundred and sixty distichs

کو تاھی این بلند ساد  
از داد د و نه ختاد و اد  
ور تو سمار آن برو دس  
نامد سه خرار و داد درست

Comp. Rieu p. 644 & where the number of distichs is said to be three thousand seven hundred and sixty

The poem has been translated into French by Chezy Paris 1800, into German by Hartmann Leipzig 1807. For other copies of the poem see Sprenger Oudo Cat. p. 450 No. 6 Rieu pp. 64 No. 4 and 646. Lien Suppl. No. 289 6 No. 290 6. The Bodl. Lib. Cat. No. 894 10 No. 895 22 No. 896 6 No. 897, 6 No. 898 6 No. 899 & No. 900 4 and No. 924. The Ind. Office Lib. Cat. No. 1300 7 No. 1317 6 and No. 1318 6. G. Illegel in pl. 96 6 and 507 4 Rosen p. 223. J. Aumer p. 32 etc.

## VII

fol. 203<sup>b</sup>

حرب نامہ اسکندری

KHIRAD NÂMA I ISKANDARI

or

THE WISDOM BOOK OF ALEXANDER

An ethical Ma'navi in the metro of the Shah Nâma of Firdausi the Lüstan of Sa'di and the Idrîq Nâma of Salman

فعولی فعولی فعولی فعولی

dedicated to Sultan Murayn whom the poet eulogises on fol. 205

Beginning—

الهی کمال الهی نرامی  
کمال حهان ناد ساهی نرامی

See Spiegen, Oude Cat., p. 451, 7, Rieu, pp. 645, No. 5 and 646, Rieu Suppl., No. 289, 7, No. 290, 7, etc., Ethé, Bodl. Lib. Cat., No. 894, 13, No. 895, 23, No. 896, 7, No. 897, 7, No. 898, 7, No. 899, 7, No. 900, 3 and No. 900, 25, Ethé, Ind. Office Lib. Cat., No. 1300, 8, No. 1317, 7, W. Pertsch, Berlin Cat., No. 894, Rosen, p. 224, G. Flugel, 1, pp. 565, 7 and 567, 5, J. Aumei, p. 31, etc.

## VIII

fol. 226<sup>b</sup>

### دیوان اول DÎWÂN-I-AWWAL.

That is, the first dîwân. It is divided into two parts  
Part I—Beginning with a prose preface

سُمُّ اللَّهِ الرَّحْمَنِ الرَّحِيمِ  
حَسَبَ صَلَّى مَسْرُوحَانَ كَرِيمَ

باکا بروردگاری که ریان سخن گدار در دهان مسحوران مسربن  
کار سکر گنبار الـ

In this preface Jâmî, after discussing at length the beauties of poetry and supporting his statement from the verses of the Qu'âن and the sayings of the prophet, and citing as his evidence the names of 'Alî, who is himself the author of a dîwân, and other holy personages who admired poetry, says that he was then getting on to his seventieth year, and that from his youth he had had a bent of mind towards poetry, which, he says, had been cultivated and improved by his constant association with the scholars and the learned men of his time. Furthermore he states that though his poems were alphabetically arranged, he thought it prudent to put them into a more perfect order, which he did in A.H. 884 (A.D. 1479), as will appear from the following versified chronogram—

ار گوهر میال نام ایں ۸۸۴ درر  
بر روی صد و دهاد یکدایه گهر

The word صد و دهاد with a dot on the first letter is equal to 884

The poet also gives here the twofold reasons for his assuming the poetical name of Jami —

مولدم حام و رسخه علم  
حرجه حام رسخ الاشد  
لحرم در حریده اشعار  
ندو معنی نحلصم حام

The preface is followed by Qasidas beginning —

دان نس کر مداد دهم حامه را مدد  
حرلم مدد ر فصل بوای مفصل احد

This part of the diwan contains Qasidas in praise of God the prophet Ali and Sultan Abu Sa'id and others Qasidas on moral and religious subjects in imitation of *Khaqani* and *Khusrau* Mar'iyyas or elegies on the death of *Sad ud Din Kashgari* (d. A.H. 860 = A.D. 1455) and others Masnawis addressed to Sultan Abu Sa'id and others The contents of this part are fully enumerated in Rosen p. 233 exactly agreeing with the present copy

Part II — fol 244<sup>b</sup> The second part of the First diwan beginning —

سم الله الرحمن الرحيم  
احظم اسماعي حلم حکم

#### Contents —

fol 244<sup>b</sup>-245 Poems in praise of God the prophet Ali and others  
fol 245 Beginning of the first alphabetical Gazal —

نا من ندا هملاک می کل ماددا  
نادا هرار حان مخدمن نرا مدا

fol 320<sup>b</sup> Muqatta at beginning as in Rosen p. 239 —

دلا مسنس درن ویرانه حون حعد  
سرو مرخان مدنی آسان نر

fol 322 Ruba'is alphabetically arranged as in Rosen  
(*ibid*) beginning —

مسحانک لا حلم لای الا ما  
حل، واله، لای الہاما

This portion ends as in Rosen (*ibid*) with several Mu‘ammas in the names of Kamâl, Zayn-ud-Dîn, Mîr ‘Alî and Adham

The First dîwân of Jâmî is also styled مابعه السیار، or, "The Beginning of Youth"

For other copies see Sprenger, Oude Cat, p 448, No 1; Rien, p 643, Ethé, Bodl Cat, No 894, 22, No 895, 24, No 896, 9 and Nos 947-954, Ethé, Ind Office Lib Cat, No 1300, 1 and Nos 1301, 1304, etc, W Pertsch, pp 102 and 103, and Berlin Cat, Nos 867-870, Cat des MSS et Xylographes, No 422, A F. Mehren, p 41, J C Tornberg, p 106, Cat Codd Oi Lugd Bat 11, p 120, Kiaff, p 68, G Flugel, 1, pp 570 and 571, J. Aumer, p 30, etc.

Printed in Constantinople, A H 1284

## IX

fol 326<sup>b</sup>

دیوان نای

DÎWÂN-I-SÂNÎ.

The Second dîwân, otherwise styled واسطه العقد, "The Middle of the Chain" This is also divided into two parts

Part I—Beginning with the prose preface as in Rosen, p. 239

سُمُّ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

امْلَى حَمْدَ الْمَسَانِ الْكَرِيمِ

مسکلی که طبع اعشار کلام معصر طرار قراردا الح

The date of its composition, A H 894 (A D 1488), is found here in this preface in the following line

در اعشار تیمور ای ناره نیس

حو نهاده ۸۹۴ قسم ار نهر قال

The words حـو نـهـادـه are equal to 894 The wrong dates, viz A H 884 (given in Sprenger, Oude Cat and Ethé, Bodl Lib Cat), A H 885 (in Dorn, p 372) and A H 889 (in Kiaff), have confused many For the discussion of these dates see Rosen, p 256

This part contains only Qasidas, the first being in praise of God and beginning as in Rosen, p 240 —

درین ص = ۷۰ حواخان کردم املي را  
گرچم از همه اولي ساي موللي را

On fol 327 Jami gives an account of his life in the *Qāid* under the heading *بر صح طال* from the time of his birth A.H. 817 (A.D. 1414) up to the time of the composition of this

div, noticing therein his literary pursuits and boasting of his post-compositions and of their general approval

Most of the Qasidas are addressed to Sultan Hu ayn with whom  
praise this part ends

Part II—fol 332<sup>b</sup> The second part of the Second diwan beginning—

اَسْمَاءُ اللَّهِ وَاحِدٌ

فهو الغائب وهو الشاهد

After three unalphabetical Gazals begin the Gazals in the alphabetical order —

دی کذ م نران دلسر و گفسم دعا الـ

See Rosen p 241

fol 367<sup>b</sup> **الربعان** agreeing with the **h** in Rosen (ib  
beginning —

سُبْحَانَ اللَّهِ الرَّحْمَنِ الرَّحِيمِ (٨٢)

This is followed by الْمُنْقَطَّاتِ Mnqattāt beginning as in R<sub>1</sub> (ibid) —

حاما می سه نر آسه دل نود حور یگ الح

fol 368<sup>b</sup> Rub. is beginning as in Rosen —

## نامه ده و نامه نویم لوح طلب از عرب دعا مسحوم

This diwan ends like Rosen p 245 with the Muammas in names of the persons mentioned there

For other copies see Sprenger Oude Cat p 448 No 2 Ethe B  
Lab Cat No 834 36 No 896 11 and No 955 Ethe Ind Office  
Cat No 1300 2 and Nos 1314 and 1315 Cat des MSS et  
graphes No 122 etc

and Ethé, Bodl. Lib Cat, No 1345), the two famous works on riddles and enigmas by Sharaf-ud-Din 'Alî al-Yazdî (d. A.H. 858 = A.D. 1154) the author of the well-known history called طفر نامه, Zafar Nâmah, noticed in Rieu, 1, p 173, Ethé, Bodl Lib Cat, No 153, etc

For other copies of this treatise see Ilâj Khal, vol v, p 638, Ethé, Bodl Lib Cat, No 894, 32, No 895, 28, and No 896, 13, Ethé, Ind Office Lib Cat, No 1357, 14 and No 1378, W Perrot, Berlin Cat, p 81, No 2, and p 131, No. 1, J Aumer, p 44, Nos 134 and 135, Cat des MSS et Xylographes, p. 372, No 19, and G Flugel, iii, p 542, No 3.

## XII

fol 414<sup>b</sup>

معنی منوی

## MU'AMMÂ-I-MUTAWASSIT.

Another treatise on riddles  
Beginning

سام آنکه ذرا ، اور اسما  
بود سدا حواسما از معها

In this treatise Jâmî gives the definition of معنی, and divides it into several classes, explaining and illustrating them by examples

This is the same treatise as mentioned in G Flugel, iii, p 543, No 4, Ethé, Bodl Lib Cat, No 894, 31, No 895, 29, and No 896, 14, J Aumer, p 44, No 135, ii, etc

## XIII

fol 421<sup>b</sup>.

معنی صور

## MU'AMMÂ-I-SAGÎR.

A third treatise on riddles, smaller than the preceding two  
Beginning —

ای ایم توکچ هر طلبی  
قابع ر تو هر کسی نامی

This is also called مسند . حلہ الحل (see Ethé, Ind Office Lib. Cat, No 1379), that is, an extract from the حلیۃ الحل (see above)

This is also mentioned in The Bodl. Lib. Cat. No 894 30 Nos 895 30 and 896 10 G. Flugel in p 543 No 5 J. Aumer p 44 No 13, in

## XIV

fol 426<sup>b</sup>

معنای اصغر

## MU'AMMÂ I ASGAR

A verified treatise on riddles. This is the last and the smallest of all the treatises of Jami on the subject

Beginning —

حوار حمد و نص باتفاقی کام

بدان ای در معنا طالب نام

According to the following chronogram in the end it was composed —  
in A.H. 890 (A.D. 1485) —

سام ابرد ذهی در گرامی  
که ای الناس بولک کلک حامی  
حو شخص عدمی آمد حای بوس  
لساند گر کنده شخص تاریخ

The word *شخص* is equal to 890

The same treatise is found in Rich II p 876 The Bodl. Lib. Cat. No 894 29 No 895 31 and No 896 16

## XV

fol 428<sup>b</sup>

رساله حروف

## RISÂLA I 'ARÛD

A treatise on prosody and metre  
Beginning —

مسام نقاصل و امر قادربرا که حرکت سریع دوار افلاک

را آن

The various metres used in poetry are explained and illustrated

See Ethe, Bodl. Lib Cat, No 894, 33, No 895, 33, No 896, 17, and No 969, Ethé, India Office Lib Cat, No 1380, W Peitsch, Berlin Cat, p 186, No 4, G Flugel, iii, p 543, No 6

## XVI

fol 435<sup>b</sup>

رساله فاعله

## RISÂLA-I-QÂFIYAH.

A treatise on the rhyme of Persian poetry  
Beginning

بعد از تسع سهون درین کلامی که قابه مسحان احس  
صاحب الح

See G Flugel, iii, p 543, No 7, Rieu, ii, p 526<sup>b</sup>, J Aumei, p 121, No 315, 3, Ethé, Bodl Lib Cat, No 894, 28 No 895, 32, and No 896, 18 See also Hâj Khal, vol iii, p 425 It has been edited and translated into English by H Bloehmann, in his "Prosody of the Persians," 1872, pp 75-86

## XVII

fol 437<sup>a</sup>

دھارمنان

## BAHÂRISTÂN.

A collection of moral anecdotes and brief notices on the lives of some distinguished holy men and poets in prose and verse Another title given to this work is روضة الانوار و بیعته الاررار Raudat-ul-Akhîrâr-u-Tuhfat-ul-Abîâr.

Beginning —

حومرع امر دی تالی راعار

ه ار سروی هد آید سرووار

In the preface it is stated that while Jâmî was giving lectures to his son Dîyâ-ud-Dîn Yûsuf on Sa'dî's valuable Gulistân, he was tempted to produce a similar work in imitation of it Although Jâmî frankly admits that in his present production he can never cope with the celebrated Sa'dî, yet he does not lose the opportunity of pleading the superiority of

his patron Sultan Husayn (b) whom he had beat 3 this world) over  
Said bin Zayd (b) whom he did beat 1 his Gah (b)

۱۰ تا نگه - مسعودی کود از نسی

سام معد بی ذلکی تمام

## بہاری سان من نام اڑکسی ٹالیں

## گ راہ سعائی (لکھی شاہی)

This work like the Gulf of Sable is divided into eight chapters, each 110 miles, and was completed in 1872 at 14° a mile, will appear from the full wing concluding in

مکتبہ آرک نارن شہر

سوند ۱۰۱-۱۰۲

## XVIII

fol 460<sup>b</sup>

رساله مسما

## RISÂLA-I-MUNSHAÂT.

Jâmi's letters and specimens of refined prose writings, otherwise styled ارسائے حامی Inshâ-i-Jâmi, حامی Ruqa'ât-i-Jâmi, and دیوان الرسائل Dîwân-u-Rasâ'il

Beginning

بعد ار ارسائے صحایہ ، سا و محمد ، اللہ الی ابرل علی حمدہ  
الکا ، الح

See Ethé, Bodl Lib Cat, No 894, 35, No 895, 35, No 896, 20, and No 965, Ethé, Ind Office Lib Cat, Nos 1387-1389, G Flugel, i, pp 264 and 265, and iii, p 542, Cat. des MSS et Xylographes, p 371, No 7

The letters of Jâmi have been edited in the "Selections for the Use of the Students of the Persian Class," vol vi Calcutta, 1811.

## XIX

fol 484<sup>b</sup>

رساله موسی

## RISÂLA-I-MÛSÎQÎ

A treatise on the science of music and its scales  
Beginning

بعد ار بزم سعما ، مسماں حداوی کے معنے داتاں مقاما  
سلگی گوں امبد الح

In the preface Jâmi says that in his youth he took a fancy for music, and occasionally practised it by intonation. Subsequently he made up his mind to leave a treatise on the subject, and hence the present composition

See Ethé, Bodl Lib Cat, No 894, 34, No 895, 34, and No 896, 21, G Flugel, iii, p 543, No 9, etc

Written in a clear minute Nasta'lîq in four columns, within gold and coloured borders, with a sumptuously adorned double-page 'unwâن

in blue and gold. Fols 1<sup>b</sup> and 2 contain two profusely embellished stars with two smaller stars containing the name of the *Silsilat ul Dahab* in the centre and ten gilt circles round the middle of each of the smaller stars containing the names of the twenty books in this volume (the three dastars of the *Silsilat ul Dahab* are counted here as separate works). The headings and the frontispieces at the beginning of each of the works are beautifully illuminated.

A seal of the *Amir ul Umarā* *Cāzī ud Dīn Imād ul Mulk* *līrāz* *līng* *Bahābur* dated A.H. 1151 is stamped on fol. 1.

### No. 181

fol. 308 lines and size same as in the preceding copy

### Vol. II

This volume containing the collection of Jami's prose works only is introduced by some preliminary lines beginning (on fol. 2<sup>b</sup>) as in I the Ind. Office Lib. Cat. No. 1357 —

حمدی کہ لوایح اسعہ لمعاہت معرفتیں دل گوئے ۱ ان راویہ  
محب را مسرو مازد الح

#### Contents —

##### I

fol. 3<sup>b</sup>

۱۰ رفاقتہ الکتاب

### TAFSIR I FĀTIHAT UL KITĀB

An Arabic commentary on the مورہ فاتحہ or the first Surah of the Qur'ān

Beginning with an Arabic preface —

الحمد لله رب العالمين من الاولى والآخرين الراكمين الح

The Commentary itself begins on fol. 6

The text of the Qur'ān is written in red

For other copies see G. Illigel in p. 375 No. 8 Ethio India Office Lib. Cat. No. 1357 1 etc

## II

fol 10<sup>a</sup>

حلیہ

## CHIHL HADÎS.

Forty sayings of the Prophet paraphrased in Persian verses  
Beginning

صحیح تریں حدیسی کہ راویاں مسائل دنی و محدثان مدارس  
یعنی الح

This treatise was composed in A.H. 886 = A.D. 1481. See Rien, 1,  
p. 17, and 11, p. 828, No 1, Ethé, Bodl Lib Cat, No 891, 20, No 895,  
14, Ethé, India Office Lib Cat, No 1357, 2

## III

fol 11<sup>b</sup>

مسائل حج

## MANÂSIK-I-HAJJ.

A treatise on the rites of the pilgrimage  
Beginning with a short preface —

الحمد لله الذي جعل الكعبه أقدس . الحرام الح

Jâmi wrote this work, as he says in the preface as well as at the end, during his short stay at Bagdâd on his way to pilgrimage at Mecca and Madînah in A.H. 877 = A.D. 1473. The author has noted down all the rites and principles of the pilgrimage, mentioning therein the difference of opinions and views of the four celebrated Imâms, viz., Abû Hanîfah, Shâfi'i, Mâlik and Hanbal, in performing the rites of this sacred ceremony. The work is divided into seven Fâsîl, or sections, of which the sixth is the largest. The last one is in Arabic.

In the following lines at the end Jâmi more precisely gives the date of its composition, viz. Thursday, the 22nd Sha'bân, A.H. 877

وعن الفراع من نالبہ ، هذه الاوراق و جميعها صورة يوم  
العشرين الثاني والعشرين من سعan المعلم المسالم في سهور  
السبعين و سبعين و ساسانه مددنه السلام اعداد وق ، السوجه

الى نس الله الصرام و انا القسر عد الرحمن بن احمد الحامي  
و عمه الله سعاده الح

For other copies see The Bodl Lib Cat No 894 26 No 895 16  
The India Office Lib Cat No 13.7 3 W Pertsch Berlin Cat  
p 166 No 21

## IV

fol 22<sup>b</sup>

## مواهيد السوه

SHAWÂHID UN NABÛWAT

The evidence of the prophet's divine mission composed in A.H. 885  
Beginning —

الحمد لله الذي ارسل رسلا مسربين و مسدرين الح

The work deals with the evidences of the divine missions of Muhammad manifested before his birth during the different periods of his life and after his death as well as those that were displayed in his company the Imams and others

مواهيد السوه لكتبه نفس اهل السوه  
appears here on fol 23<sup>b</sup> line 2

It is divided into a مقدمة (Introduction) Seven Books (Booke) and a خاتمة (Conclusion)

The following headings will give an idea of the contents of the work —

fol 23<sup>b</sup>

مقدمة درسان معنی نی و رسول و ائمه علی ندان دارد

fol 24<sup>b</sup>

رکن اول در مواهيد و دلائل که نس ار ولادت ظاهر سده اس

fol 29<sup>b</sup>

رکن نایي در نسان ائمه ار مولود نا م ۰ ظاهر سده اس

fol 36

رکن نالی در نسان ائمه ار نسب نا هدرب ظاهر سده اس

fol 42<sup>b</sup>

رکن رانع در بیان انجه از همچو، تا وعا، طاهر سده امس، و ان  
 دو قسم امس قسم اول در بیان دلالی و مواهدی  
 که اوقا، طهور آن در کنی که ماحذ این کنایس،  
 اهناکه اند منعین نود

fol 59<sup>a</sup>

قسم نایی از رکن رانع در سان مواهد و دلایلی که  
 اوقا، وقوع آن در کنی که ماحذ این کنایس،  
 نعم بیانی نود

fol 70<sup>a</sup>

رکن حامس در بیان انجه سکی ازین اوعا، ندامنیه نامد و در  
 سان انجه دلال، آن بعد از وعا، طاهر سده نامد  
 و آن دو قسم امس، قسم اول در سان انجه  
 و سبب سبکی ارین اوعا، ندامنیه نامد

fol 72<sup>a</sup>

قسم نایی در بیان انجه دلال، آن بر ذود، سی  
 صلی اللد حلبه و سلم بعد از وعا، وی طاهر  
 سده امس

fol 84<sup>b</sup>

رکن مادمن در مواهد و دلایلی که از صه، کرام و ائمه حالم،  
 رضی اللد سهم نظهور آمده امس

fol 101<sup>a</sup>

رکن میانع در ذکر مواهد و دلایلی که از نایعن و نیع نایعن  
 نایفه سویه رحیم اللد طاهر سده امس

fol 106<sup>a</sup>

حاده در حونا، احدا

The date of composition A.H. 885 = A.D. 1480 is given in the following versified chronogram at the end —

دران وسم اسام آن دست داد  
که تسمه بود کاریخ میال

The word دسم is equal to 88.

For other copies of the Shawâhid an Nabîwat see Rieu 1 p 146  
The Bodl Lib Cat, No 894 4 No 895 1 Nos 967 and 968 The  
Ind Office Lib Cat No 1357 6 and No 1374 W. Pertsch Berlin  
Cat p 40 No 13 p 90 No 3 and p 529 J. Aumer pp 101-103  
Cat des MSS et Xylographes p 370 No 4-2 1 Cat Codd Or Lang  
Bat 1v p 299

A Turkish translation of this work by Lâmi is noticed in  
G. Flugel in p 126

fol 107<sup>b</sup>

لشایب الائمه

### NAFAHÂT UL UNS

The well known work of Jâmi containing the biographical notices  
on the lives of the distinguished Sufis and saints who lived from the  
second century of the Muhammadan era down to the author's own age

Beginning —

الحمد لله الذي حل مراي حلوب اول الله الح

In the preface Jâmi says that the source and origin of his present  
composition is the Tabaqat us Sâfiyah of Shaykh Abd ur Rahman  
Muhammed bin Huayn us Sulami an Nishâpûri (d. A.H. 412 =  
A.D. 1021 see Rieu Arabic Cat p 438) which was divided into five  
Tabaqah each consisting of twenty notices. This Tabaqat was later  
on enlarged by Shaykh ul Islam Abû Ismaîl Abd Ullâh b. Muhammed  
ul Anâri ul Harawî who according to his own statement as mentioned  
in this work (see the printed edition p 377) was born on the 2nd of  
Shâban A.H. 396 = A.D. 1005 and died according to Haj Khal vol vi  
p 129 and Rieu Arabic Cat p 710 in A.H. 481 = A.D. 1088. But as  
this last recension did not include the account of the Shaykh ul Islam and  
omitted the notices of some of his predecessors his contemporaries and his  
followers Jâmi took up the task in A.H. 881 = A.D. 1466 at the request  
of the celebrated Mir Ali Shir (d. A.H. 906 = A.D. 1500) made consider-  
able additions to the contents and added the accounts of the celebrated

Sūfis omitted by the Shaykh-ul-Islām, thus bringing down the work to the eighth century of the Hijrah. He further states that, as the work of the Shaykh-ul-Islām was written in the old language of Herāt, he wrote this in the modern style of his time.

Jāmī then proceeds to explain the meanings of several mystic terms and Sūfistic doctrines and principles relating to Sūfism, which he quotes or translates from several well-known authorities, such as the 'Awārif-ul Ma'ārif of Shihāb-ud-Dīn Abū Ḥafṣ 'Umar bin 'Abd Ullāh us-Suhrawardī (d. A.H. 632 = A.D. 1234). See Hāj Khal, vol. iv, p. 275, the Kashf-ūl Mahjūb of Shaykh Abul Hasan 'Alī bin 'Usmān al-Ġaznawī (d. A.H. 456 or 464 = A.D. 1063 or 1071), see Rieu, i, 343, and also compare Hāj Khal, vol. v, p. 215, the Tafsīr-i-Kabīr of Imām Fakhr-ud-Dīn Muhammad bin 'Umar ai-Rāzī (d. A.H. 606 = A.D. 1209), see Hāj Khal, vol. vi, p. 5, the Dalā'il-un-Nabūwat of Imām Mustaqfi an-Nasafī al-Hanafī (d. A.H. 432 = A.D. 1040), see Hāj Khal, vol. viii, p. 237, etc.

The work is apparently divided into three sections. First, notices on the lives of the distinguished holy saints, beginning with Abū Ḥāshim as-Sūfi, a contemporary of Sufyān-us-Sa'īdī who died in A.H. 161 = A.D. 777. Secondly, biographical accounts of the Sūfi poets from Sanā'ī to Hāfiẓ, and thirdly, notices on female saints, beginning with Rābi'ah. The notices are in chronological order.

The full title of the work, *الدمن ، صور ، الاس من معها*, appears on fol. 108<sup>a</sup>, line 5.

In the concluding line the author says that he completed the work in A.H. 883 = A.D. 1478.

For other copies see Rieu, i, p. 349, Ethé, Bodl. Lib. Cat., No. 894, 3, No. 895, 3, and Nos. 957-961, Ethé, Ind. Office Lib. Cat., No. 1357, 8, and Nos. 1359-1367, De Saey, Notices et Extraits, xii, pp. 287-436, Wiener Jahrbücher, vol. 84, Anzeigeblatt, p. 40, W. Peitsch, Berlin Cat., p. 40, No. 14, p. 89, No. 2 and p. 558, Fleischer, Dresden Cat., p. 408, Hāj Khal, vi, p. 367, etc. A Turkish translation of the work by Mīr 'Alī Shīr Nawā'ī, is noticed in Rieu, Turkish Cat., p. 274, another by Lāmī'ī has been printed in Constantinople. The Nafahāt has been printed by W. Nassau Lees, Calcutta, 1859.

## VI

fol. 246<sup>b</sup>

لِمَاعَ

## LAMA'ĀT

The usual title *اللِّمَاعَ ، اسْعَادُ الْمَلَائِكَةِ*, Ash'ād-ul-Lama'āt, appears on fol. 247<sup>a</sup>, line 8.

This is a commentary on the *Lama'at* (a treatise on mystic love) of *Ishkhr ud Din Iraqi* (see No 89 above)

Beginning —

لولا لمعات برق نور القديم  
من نحو حمي المود وهي الكرم

Iraqi composed the *Lama'at* at Qumiyah while attending the lectures of *Shaykh Sadr ud Din Qumiyawi* (d. A.H. 672 = A.D. 1273) on the *Fusus ul Hikam* of *Muhib ud Din Ibn i Arabi* (d. A.H. 638 = A.D. 1240)

In the preface Jami states that like many others he at first did not believe the *Lama'at* of Iraq to be a true Sufi tract but being requested by Amir Ali *Shir* to revise the said work Jami found it a very learned and useful tract on Sufism and subsequently wrote the present commentary

The preface is followed by an introduction relating to religious and divine knowledge

The commentary on the text begins thus on fol. 280<sup>b</sup> —

الحمد لله رب العالمين صوته صدقة مدهنه عالي  
اسرارهم الـ

The date of composition A.H. 886 = A.D. 1481 is given in the following versified chronogram at the end —

واد حائل ائمه مد ندا  
سما حائل تاريخ ائمه

The word *اـئـمـه* is equal to 886

The text is marked with red lines throughout

For other copies see Rieu n. p. 594 Ethic Bodl Lib Cat. No 894  
11 No 89, 5 and No 966 Ethic Ind Office Lib Cat. No 1357 11  
Cat des MSS et bylographes p. 361 No 8 W. Lertsch Berlin Cat  
p. 28 Haj Khal v. p. 335

## VII

fol. 280<sup>b</sup>

سرح دعائیہ حمزہ

Usually styled as *لوامع* *لوامع* *صـدـقـهـ حـمـزـهـ*,  
or the *Wine Qasidah* of *Shaykh Umar Ibn ul Ibad* (d. A.H. 632  
= A.D. 1234) See Haj Khal vol. ii p. 637

Beginning

سُمَّ اللَّهُ الرَّحْمَنُ الرَّحِيمُ مَسْمَاهُ مِنْ حَمْلِ لِسْنٍ لَوْحِهِ نَعَالٌ  
الْأَمْوَالُ الْحَمْلُ

The commentary itself begins on fol 284<sup>b</sup>

It was composed in A.H. 875 = A.D. 1470, as expressed by the words  
سَهْرٌ صَفَرٌ in the concluding line

تَارِيْخِ مَهْ وَسَالِ وَيْ اَرْ سَهْرٌ صَفَرٌ

For other copies see Rieu, 11, p. 808<sup>b</sup>, No. 2, and p. 828<sup>b</sup>, No. 4; Ethe, Bodl. Lib. Cat., No. 894, 12 and No. 895, 6, Cat. Codd. O1. Lugd. Bat. 11, p. 72, W. Peitsch, Berlin Cat., p. 282, etc.

## VIII

fol 294<sup>b</sup>

سَرِحٌ وَمَدْحُوَّةٌ تَائِبَةٌ مَارِصَةٌ

Better known by its proper title *Nazm-i-Dimai*. A commentary on the *Qabidah Tabeah fi al-Tawhid* of the same 'Umai' Ibn-ul-Fa'id, see Hâj Khal, vol. 11, p. 85

Beginning

سُمَّ اللَّهُ الرَّحْمَنُ الرَّحِيمُ نَاكَا حَدَّا وَلَدِي كَهْ صَعَدَهَا ، كَائِنَا ، نَامَهَا  
مَسَامِنُ وَمَسَاسِنُ اوْ مَسَنُ الْحَ

The explanation of every verse of the text is elucidated by a *Rubâ'i* attached to it, in which the commentator vividly represents the original idea.

Other copies of the commentary are noticed in Ethé, Bodl. Lib. Cat., No. 894, 14, No. 895, 7, Ethé, India Office Lib. Cat., No. 1357, 17, G. Flugel, 1, p. 461, etc.

## IX

fol 300<sup>b</sup>

سَرِحٌ رِبَابٌ

SHARH-I-RUBA'IYÂT.

The author's commentary on some of his own *Rubâ'i*s

Beginning —

حمد لله هو بالصدق <sup>و</sup> في  
در لغير نوالس هذه دراب عرب

The first Rubai commented upon runs thus —

واهـ كـهـ وـحـودـ لـصـسـ نـوـرـ كـهـنـ ۱ـ  
تصـوـرـ وـحـودـ لـصـسـسـ مـوـلـ كـنـ ۱ـ  
گـوـئـمـ سـصـ نـفـرـ كـهـ مـعـرـ سـصـ ۱ـ  
۵ـ يـ اـسـ كـهـ هـمـ هـسـتـيـ وـهـمـ ۵ـ كـنـ ۱ـ

See Rieu n pp 827 and 834 Ethe Bodl Lib Cat No 894 15  
No 895 11 Ethe Ind Office Lib Cat No 1357 12 and No 1377  
Sprenger Oude Cat p 280 No 1 Cat des MSS et Xylographes  
p 373 No 28 W Pertsch Berlin Cat p 280 No 1 etc

## X

fol 310<sup>b</sup>

رساله لواح

## RISÂLA I LAWÂIH

A collection of Sufic doctrines with paraphrases in Rubais  
Beginning —

سـمـ اللهـ الرـحـمـنـ الرـحـمـ دـرـ وـقـتـاـ لـلـكـمـلـ وـالـ مـ لـاـيـ  
ماـ عـلـكـ آـلـ

See Rieu 1 p 44 Ethé Bodl Lib Cat No 894 16 No 895 12  
and Nos 971-975 Ethe Ind Office Lib Cat No 1357 15 and  
Nos 1368-1371 W Pertsch Berlin Cat p 282 No 3 and p 284  
Cat des MSS et Xylographes p 252 No 256 Rosen Persian MSS  
p 292 J Aumer p 21 Hij Khal vol v p 344 etc

## XI

fol 317

رساله سرح نسـنـ مـسـوـيـ

A commentary on the first two verses of Jalal ud Din Rumi's  
Ma'navi in prose and verses of the same metro as the Ma'navi itself

Beginning

حَسْنٌ حَزْ نَائِي وَ مَا حَرْ نَيِّ هَ اَيْم  
اوْ دَمِي بَيِّ مَا وَمَا بَيِّ وَيِّ هَ اَم

The commentary on the first line of the Maṣnawī, viz. —

اَنْ وَارْ نَيِّ حَوْنَ حَكَىٰ ، مِبِكِدِ الْحَ

begins thus on fol 317<sup>a</sup>

كَبِسَ بَيِّ آنْكَسْ كَهْ گُو يَلَهْ دَمِدَمَ الْحَ

and on the second line, viz. —

كَرْ ثَبِسَنَانَ تَا مَرَا دَرِيدَه اَدَدَ الْحَ

begins on fol 318<sup>a</sup>

The commentary ends with a حَاتِمَه, or epilogue, which opens thus

اَبِزَ حَامِي نَالَ هَبَهْ ، نَارَكَنَ الْحَ

See Rieu, II., p. 863<sup>a</sup>, No. 13, Ethé, Bodl. Lib. Cat., No. 894, 17, No. 895, 8, Ethé, India Office Lib. Cat., No. 1357, 13, W. Peitsch, Berlin Cat., p. 43, No. 40 and p. 1052, No. 1, Cat. Codd. O. Lugd., Bat. II., p. 112, etc.

## XII.

fol 319<sup>b</sup>

سَرْحَ اَبَتْ اَمْبَرْ حَسَرَو

A commentary on a verse of Amīr Khusrau of Dihlī, in prose and verse

Beginning —

سَمَمَ اللَّهُ الرَّحْمَنُ الرَّحِيمُ يَامِنَ لَارَهْ مَرَهْ وَلَا اللَّهُ مُسَوَّهَ الْحَ

The verse commented upon is —

رَدِرِيَّا يِ سَهَادَهْ ، حَوْنَ نَهَسَگَهْ ، لَهْ تَرَارَدَ سَرَهْ

تَسَمَّمَ مَرَصَ گَرَدَكَ تَوَحَّ رَادَرَوَهَ طَوَافَاسَ

See Ethé, Bodl. Lib. Cat., No. 894, 18, No. 895, 9, Ethé, Ind. Office Lib. Cat., No. 1357, 19, W. Peitsch, Berlin Cat., p. 166, No. 8, etc.

## XIII

fol 320<sup>b</sup>

رساله سرح حدیث

## RISÂLA I SHARH I HADÎS

کان می حیا ما نصہ ھوا  
 ای کان دینا میں ان سعی حلّہ و ما موہہ ھوا  
 asked by Abu Dar bin ul Uqayli

Beginning —

ای بالک رحسر و مسرا در مکان الح

See Rieu n p 862<sup>b</sup> No 8 Ftho Bodl Lib Cat No 894 19  
 No 895 10 Ethe Ind Office Lib Cat No 1357 18 etc

## XIV

fol 321<sup>b</sup>

رساله لا اله الا الله

An explanation of the formula There is no God but Allah  
 Beginning —

سم الله الرحمن الرحيم من طلب البر من الساري  
 مسرک الح

The commentator explains the formula by giving the meanings of  
 the three letters حا لام الک which are common in it

It is also styled رساله بهلیلیہ

See Ethe Ind Office Lib Cat No 1357 20

This tract is very seldom found in copies of the *Kulliyat* mentioned  
 in other catalogues

## XV

fol 324<sup>b</sup>

رساله طریق توحید

## RISÂLA I TARÎQ I TAWAJJUH

A tract on the rules of the Sufic devotion to God

Beginning

مس رهنه دول ، اي براذر بکه ، آر  
وین چهر گرامی بحسار ، مگذار

رساله در شرایط 26 It is styled in Ethé, Bodl Lib Cat, No 895, 26  
رساله در مرآمه و ذکر ; in Ethé, Ind Office Lib Cat, No 1376  
در طریق امواه ، and in W Peitsch, Berlin Cat, p 1052, No 4  
See also Ethé, Ind Office Lib Cat, No 1357, 7, Rieu, 11,  
pp 863<sup>a</sup>, No 12, and 876<sup>a</sup>, No 6.

The last folio of this tract is missing, and it breaks off suddenly with the following words

مسنون گسته دیدار وی بمعنای ۴م الدین .

## XVI

fol 325<sup>a</sup>

رساله وحوده

## RISALA-I-WAJUDIYAH.

رساله وحده در ته ن و اسا ، واه ، الوحد

A tract in Arabic giving the proofs of the Absolute.

Beginning

سم الله الرحمن الرحيم الوحد اي ما ناصيته الى الماهما .

ال

See Ethé, Bodl Lib Cat, No 894, 24, Ethé, Ind. Office Lib. Cat, No 1357, 5

This portion of the MS is dated A H 970

## XVII

fol 326<sup>b</sup>

سرح کام

## SHARH-I-KAFIYAH.

سرح ملا الفوائد الصنادیع ، and better known as حامی An Arabic commentary on the Kāfiyah of Ibn-ul-Hājib  
(d A H 646 = A D 1248)

### Beginning —

الحمد لله والصلوة على سه وعلى الله واصحاته آلل

In the preface Jami states that he wrote this commentary for his son Diya ud Din Yusuf after whom he styled the work as *al-Jawāb* *al-**Wājib*.

The accurate date of its completion viz Saturday morning 11th of Ramadan AH 897 is given in the end. This portion of the *Kulliyat* contains marginal notes and interlinear glosses in several places.

Other copies of this commentary are noticed in *The Bodl Lib*  
Cat No 894 2 and No 970 *The Ind Office Lib* (at No 1357 22  
G Flugel 1 p 167 *Cat des MSS et Xylographes* p 158 No 64

Printed in Calcutta 1818 Constantinople 1820 and lithographed in Lucknow 1887

VIII

fol 395<sup>b</sup>

رسالہ صرف

## RISÅLA I SARF

A Persian treatise in prose and verse on Arabic inflexions, and is therefore also styled as **صرف مسطر و مسیو**

See Ethe Ind Office Lab Cat No 1357 21

### Beginning —

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ صُرُفُ اللِّسَانُ لِصُورَتِهِ أَوْلَى وَحْدَةٍ

الساد الى نعم حاتم الساده الح

Only a few lines are missing from the end.

Written in a clear minute Nasta lig

The decorations in this volume are identically the same as in the first volume with a similar number of gilt but faded eagles on fol 1<sup>b</sup> and 2 containing the names of twenty two works in this volume but from the numbers enumerated above it will be seen that four books مصان حواجه نارسا — نسر الالى — نهد الصوص and (رساله في تفسير مذهب صوفيه) (which the faded stars do not clearly reveal) are missing from this volume

Although the two volumes are written in two different hands and some portion of the first volume is dated A.H. 1017 and of the second A.H. 970 yet from the nature of the arrangement of these collections

in the two volumes and from the identity of the decorations, it is clear that one volume is a continuation of the other

No. 182

fol 284, lines 21, size  $13\frac{3}{4} \times 9$ ,  $9\frac{1}{2} \times 5\frac{3}{4}$

هفت اورنگ

HAFT AURANG.

An excellent copy of the Haft Aurang, or the Seven Masnawîs of Jâmi, dated A.H. 908

Contents

I

fol 1<sup>b</sup>

صلوات اللہ

First daftar on fol 1<sup>b</sup>, second daftar, fol 48<sup>b</sup>, third daftar, fol 68<sup>b</sup>

II

fol 82<sup>b</sup>

صلیمان و اسما

III

fol 97<sup>b</sup>

سنتة الاحرار

IV

fol 119<sup>b</sup>

سنتة الاحرار

V

fol 156<sup>b</sup>

یوم و رلخا

With illustrations of the old Persian style on fol 167<sup>b</sup> and 191<sup>a</sup>

VI

fol 208<sup>b</sup>

لعلی محسون

## VII

fol 205<sup>b</sup>

## حروف نامه اسکندری

Written in a beautiful *Nastaliq* in four columns within gold and  
coloured borders. The first two pages at the beginning of each book  
are luxuriously adorned. The headings are written on floral gold  
grounds throughout.

Colophon —

نَسَبُ الْكَاتِبِ <sup>٩</sup> تَحْرِيرًا فِي مَلْحُ رَمَضَانِ سَنَةٍ <sup>٨</sup>

سَاهُ مُحَمَّدُ الْكَاتِبِ

A copy of the *Hast Aurang* supposed to be the autograph of Jami  
is described in detail by Rosen pp. 21-22.

## No 183

fol 1 209 lines 19 size 8½ x 11½ x 4½

## The same

Another copy of the *Hast Aurang* of Jami dated A.H. 928  
Beginning with the prose preface as in No. 179 above

حمد الرَّبِّ حَلْمٌ مِّنْ حَمْدٍ دَلِيلٌ الْحَمْدُ

Contents —

## I

fol 3

ا ل ه ال ل ه

First book fol 3 second book fol 5<sup>b</sup> third book fol 83<sup>b</sup>

## II

fol 100<sup>b</sup>

سَلَامَانْ وَاسَال

## III

fol 118<sup>b</sup>

حَشَهُ الْأَعْرَار

VOL II

IV

fol 143<sup>b</sup>

مسحة الابرار

V.

fol 185<sup>b</sup>

لثي و مثنون

VI

fol 237<sup>b</sup>

حرب نامه اسكندری

The Yûsuf Zalîkhâ is wanting in this copy

Written in a clear Nasta'liq, in four columns, within gold-ruled borders, with a double-page illuminated 'mawâni' in the beginning, and a decorated heading at the beginning of each book. The headings are written in gold, blue, and red.

According to the colophon this MS was written in the Madrasa-i-Jalaliyah of Herât at the end of Ramadân, A.H. 928

Scribe محمود بن الحسن الهروي

No. 184.

fol 219, lines 15, size  $9\frac{1}{2} \times 6\frac{1}{2}$ ,  $5\frac{3}{4} \times 2\frac{3}{4}$ 

سلسلة الذهب

### SILSILAT-UD-DAHAB.

A very fine copy of the Silsilat-ud-Dahab, dated A.H. 995  
Beginning as usual (see No. 179 above)

fol 1<sup>b</sup> First daftârfol 138<sup>b</sup> Second daftârfol 179<sup>b</sup> Third daftâr

The earlier portion of the MS contains in some places word-meanings and marginal notes

Written in a clear Nastaliq within gold and coloured borders on nice thick paper with an illuminatol frontispiece at the beginning of each daftar

The colophon is dated A H 995

No 185

fol 246 lines 20 size 10  $\times$  6 $\frac{1}{4}$  7  $\times$  3 $\frac{1}{4}$

در در اول سلسله الذهب و ديوان حامي  
(خط جامی)

The first daftar of the Silsilat ul Dihab and the minor lyrical poems of Jami supposed to be in the author's own handwriting

I

fol 1<sup>b</sup>

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

The first daftar of the Silsilat ul Dihab

Beginning as usual —

الله الصمد حمل كل كلام الحج

II

ديوان

This MS copy is considered valuable not only on account of its being supposed to be an autograph of the author but also because it contains these poems which Jami when he had reached his fiftieth year dedicated to Sultan Abu Sa'id and which he subsequently included in the two parts of his first diwan in A H 884 (See No 189 8 above)

The contents of this copy of the diwan almost exactly agree with those of the copy dated A H 874 noticed in The Ind Office Lib Cat No 1307

Contents —

fol 79 — The usual earlier preface with the dedication to Sultan Abu Sa'id beginning —

مودون نرائن کلامی که عرل سرایان انسن الح

At the end of this preface Jânnî says that he had then reached his fiftieth year

fol 81<sup>a</sup> The usual initial Ghazal of the second part of the first dîwân—

سُمُّ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

اَهْمَمُ اَهْمَمَ حَلْمٍ حَكْمٍ

The second poem is headed حَزْ اَهْمَمَ، and corresponds to the usual second, the third, beginning here—

اَيْ دَادُ، تَوَازِ صَفَاعَ، مَا تَالَكَ الْحَ

corresponds to the initial Ghazal under كَ on fol 281<sup>a</sup> of the second part of the first dîwân in No 179, the fourth is headed بِي الْعَبْدِ السَّيِّدِ عَلَيْهِ الْحَسْنَةُ وَالسَّلَامُ، and begins—

اَيْ بَرْوَدَةُ رَافِعَ، الْحَ

corresponding to the third Ghazal of the second part of the first dîwân, the fifth begins—

اَيْ حَكَ رَهْ بَوْرَشِ رَا تَاحَ الْحَ

agreeing with the initial Ghazal under حَ in the second part of the first dîwân on fol 263<sup>b</sup>, line 8, in No 179 above

fol 82<sup>b</sup> Taijîbands headed صَلْ وَ سَلَمُ عَلَيْهِ، beginning—

مَاءِ مَعْنَ حَسَبَ حَكَ نَايِ مُحَمَّدِ الْحَ

Under this heading are twelve Taijîbands, all rhyming in the word مَحَمَّدُ، agreeing with the Taijîbands on fol 237<sup>b</sup>-238<sup>a</sup> of the first part of the first dîwân in No 179 above. The burden runs thus—

لَسْنَ کَلامِیِ یَعْنِی سَعَ، کَمَالَهُ الْحَ

در مَسْبَتِ الْإِمَامِ تَسْعَ، عَلَى بْنِ مُوسَى الرَّضَا رَضِيَ اللَّهُ تَعَالَى بِهِمَا beginning—

سَلَامٌ عَلَى آلِ طَاهَ وَ نَاصِنَ الْحَ

corresponding to line 14 fol 24, of the second part of the first diwan in No 179 then comes a long Qasidah headed ای درموعظه اسپ مسندہ beginning—

• حوسوند نا دو مسواهی ای دل آخ •

corresponding to fol 233 line 24 of the first part of the second diwan in No 179

fol 85<sup>b</sup> Beginning of the usual alphabetical Gazals of the second part of the first diwan —

نامن ندا خیالک می کل ما ندا آخ

fol 230 The usual Musammat of the second part of the first diwan beginning —

اای ماه اوچ دلربایی آخ

fol 230<sup>b</sup> Two series of Taiji bands the first headed الرحماء در لیام میار کنہ سدہ اسپ beginning—

ای روی نو م حان روس آخ

ای سر طریقہ میار اسپ begins on fol 232 —

ای روی نو ماه حالم ارای آخ

These correspond to the two series of the Taiji bands on fol 239-241 of the first part of the first diwan in No 179 The third series headed کرده دریخا نیان معرفت صوفیان and beginning with the line

صحمد ناده سانه ردیم آخ

corresponds to fol 238<sup>b</sup> line 25 of the first part of the first diwan in No 179

fol 235<sup>b</sup> در مریم حصری مخدوم مکرم beginning—

صاحبان که وار مرکت مرده الل آخ

corresponds to fol 241 line 10 of the first part of the first diwan in No 179

fol 236<sup>b</sup> در مرتبه برادر اسے ایں beginning—  
نا کی رمانہ داع ۵۰م بر حگر نہد الح

corresponds to fol 241<sup>b</sup>, line 7, of the first part of the first dîwân in No 179

fol 238<sup>a</sup> مقطعاً، Muqattâ'ât The first, beginning with the line—

رح ررد دارم ر دوري آن در الـ

like the one on fol 213<sup>b</sup> in copy No 1307, Ethé, Ind. Office Lib. Cat., is a Gazal and not a Qit'ah, the second beginning with the line—

دلا مسیس درین ویرانه حون حعد الـ

corresponds to the initial Qit'ah of the second part of the first dîwân  
ایں مسویس ، در مـ، مـ، beginning with the line—

حامی اگر ناف ، درین کـ ، رار الـ

and corresponding to the Qit'ah at the end of the first part of the first dîwân

fol 240<sup>b</sup> فی الرباـ، Rubâ'îs, beginning—

نا من ملکوـ ، کل مـ نبـدـه الـ

corresponding to the Rubâ'î under the letter ۵ on fol 325<sup>b</sup> of the second part of the first dîwân in No 179

fol 245<sup>b</sup> فی المعـبـاـ، Mu'ammâs, or the Riddles, beginning

حـامـیـ کـهـ دـهـمـ منـ اـرـ مـعـهـ دـامـیـ الـ

corresponds to the first Mu'ammâ of the second part of the first dîwân

The following names and symbols are noted on the margins against each of the Mu'ammâs

مسـرـاـ مـلـکـ مـحـمـدـ نـاـبـرـ نـهـاـرـ حـانـ سـلـطـانـ سـدـ الـاـ

صـدـرـ اـرـعـوـنـ مـمـ مـمـ (۲) مـ الـحـالـیـ زـینـ الـعـالـدـیـنـ

مسـرـاـ سـهـرـاـ سـهـلـیـ اـمـبـنـ مـمـ مـ حـلـیـ حـانـ مـ

— محمد أملي — صفي — نار محمد — زين العابدين — (2) —  
عبدالغادر

The Mu ammas here differ to a great extent from those in other copies. Other copies of this earlier collection are noticed in Rieu 11 pp 644 and 646. In the Bodl Lib Cat No 947 G Flugel 1 pp 570-572. Cat des MSS et Photographes p 379.

The following note on fol 1 in Jamī's own handwriting gives the date of birth of his son Diyānd Dīn Yūsuf viz the last portion of Tuesday night 9th Shawwal A.H. 882

ولدت فريلد ارجيند صَّادِقَ الدِّينْ يوسف الله عالي ننانا  
~ ١٧١١ـ الاحرى من للة الاربعاء التاسع من شهر سوال  
مسه اسن و سالنه و الكاتب ابوه التقرير حمد الرحمن  
بن احمد العامي حفي عمه

مولانا نظام الدين بن مولانا سري Threco versified chronograms by مولانا صودي, expressing the same Hijri year of Daryud Din's birth are written in Jamia's hand

The handwriting of the above note and the chronograms as well as of the copy itself is exactly identical with that of Jam's autograph copy in Rosen's Catalogue at the end of which a facsimile of the author's handwriting is given.

A few Gazals Qit as Rubais and detached verses of Gazals noted on margins are mostly in the author's hand

Written in a clear learned Naskh, within coloured borders

No 185

fol 139 lines 1, size 8½ x 5½ 53 x 3 2

An excellent but undated copy of the first daftar of the Silsilat ul-Dhab

beginning as usual —

الحمد لله رب كل كلام الح

The name of the book is given within a beautiful illuminated circle on fol 1

Written in a beautiful clear Nasta'liq, within gold and coloured borders, with an illuminated frontispiece at the beginning. The headings are written in blue and gold.

Apparently 16th century

No. 187.

fol. 16, lines 21, size  $10 \times 6\frac{1}{2}$ ,  $7\frac{1}{4} \times 4\frac{1}{2}$

A copy of the third daftari of the *Silsilat-ul-Dahab*  
Beginning

حمد ایرد ش کارتیس ، اسل الـ حـ

Written in a beautiful minute Nasta'liq, within four columns, with gold-ruled and coloured borders. A frontispiece at the beginning is beautifully illuminated. The headings are written in red.

Not dated, apparently 16th century

No. 188.

fol. 68, lines 14, size  $9\frac{1}{4} \times 6$ ,  $6 \times 3\frac{1}{4}$

سکونه الـ اـ هـ رـ اـ رـ

**TUHFAT-UL-AHRÂR.**

A very old copy of Jâmi's *Tuhfat-ul-Ahrâr* Beginning with the prose preface as in No. 179, 3.

حـ اـ مـ دـ اـ لـ سـ حـ عـ لـ اـ حـ

The poem itself begins on fol. 3<sup>b</sup>

سـ نـ اـمـ اللـ هـ الرـ هـ مـ  
هـ سـ ، صـ لـ لـ يـ مـ سـ حـ وـ اـ کـ رـ يـ مـ

Written in a fine Nasta'liq within gold ruled borders and decorated margins with a double page unwan at the beginning

The MS is water stained throughout

Not dated apparently 15th century

---

### No 189

foli 68 lines 14 size  $8\frac{1}{2} \times 5 \frac{1}{2} \times 2\frac{1}{2}$

The same

Another fine copy of the *Tuhfat ul Abrar* beginning as in the preceding copy

The MS contains notes and word meanings throughout

Written in a fine clear Nasta'liq within gold ruled borders with a decorated frontispiece at the beginning. The headings are written in gold and blue

Not dated apparently 16th century

---

### No 190

foli 66 lines 14 size  $7\frac{1}{2} \times 4\frac{1}{2} \times 2\frac{1}{2}$

The same

Another copy of the *Tuhfat ul Abrar* beginning as above

Written in a fine Nasta'liq within gold and coloured borders with a small faded frontispiece in the beginning. The headings are written in red

The MS is damaged throughout

Not dated apparently 16th century

No. 191.

foll 103, lines 15, size  $6\frac{1}{4} \times 4$ ,  $4\frac{1}{2} \times 2\frac{1}{4}$ 

الدرار ساخته

## SUBHAT-UL-ABRÂR.

A valuable old copy of the Subhat-ul-Abîr, the fourth Maṣnawî of Jâmi's Haft Awâng

Beginning with the short prose preface as in No. 179, 4

الله لـهـ كـهـ بـهـونـ گـرـ هـنـمـ الـحـ

The poem begins on fol 2<sup>b</sup> —

اسـدـاءـ سـمـ اللـهـ الـرـحـمـنـ  
الـرـحـمـ الـمـوـالـيـ الـاـحـسـانـ

Written in a fine minute Nasta'liq, within gold and coloured borders and gold-sprinkled margins, with a fine and delicately-illuminated double-page 'unwâن at the beginning

fol 14<sup>b</sup>, 15<sup>a</sup>, 29<sup>a</sup> and 97<sup>a</sup> contain beautiful illustrations of the best Persian style

This fine copy is due to the penmanship of the celebrated calligrapher Sultan Muhammad Nûr, who was a contemporary of the author, and flourished during the reign of Sultan Husayn Bâyqâfi (see Habib-us-Sayâ, vol III, Juz III, p 350)

According to Ilâhî (Oude Cat, p 78) Sultan Muhammad Nûr was a pupil of the well-known calligrapher Sultan 'Alî Mashhadî, who died in Herât in A H 919 = A D 1513. See Habib-us-Sayâ, vol III, Juz III, p 344

The scribe gives the date of transcription, 15th Dîqa'd, A H 913, in the following line at the end

ابن کـاـبـ کـهـ سـهـ اـیـسـ نـدـیـعـ  
(?) حـاـمـ ، مـحـمـودـ

بـهـ سـلـطـانـ مـحـمـدـ بـنـ نـورـ  
درـ ۴۰۰ـ مـاهـ وـ هـ مـالـ سـ ، نـمـودـ

نالرده رور ومه ار دی قعد  
مال هصرف کاپ من بود

The words **کاپ من** are equal to 913

No 192

foli 110 lines 14 size  $7 \times 4\frac{1}{2}$   $5\frac{1}{2} \times 2\frac{1}{2}$

The same

Another old but slightly defective copy of the Subhat-ul Abrar dated A H 927

The prose preface and the first twenty nine lines of the initial poem are wanting and the MS opens thus with the second poem —

اَللّٰهُ اَكْبَرُ

Written in a clear Nasta'liq within gold and coloured borders with a decorated frontispiece in a later hand The headings are written in blue and gold

Scribe **کمال**

No 193

foli 112 lines 14 size  $8\frac{1}{2} \times 4\frac{1}{2}$   $5\frac{1}{2} \times 3$

The same

Another fine copy of the Subhat ul Abrar with the prose preface

Written in a fine clear Nasta'liq within gold and coloured borders with the headings written in gold and red

Dated A H 930

## No. 194.

foll. 110, lines 14, size  $7\frac{1}{2} \times 4\frac{1}{2}$ ,  $5\frac{1}{2} \times 2\frac{3}{4}$ 

The same

Another copy of the Subhat-ul-Abîâi, dated Safar, A.H. 980

Beginning as above

Written in a fine clear Nasta'liq, within gold and coloured borders, with a small decorated heading at the beginning

Scribe حلل ابن درویس محمد الحامی

## No. 195.

foll. 36, lines 23, size  $10\frac{1}{4} \times 6$ ,  $8\frac{1}{2} \times 4$ 

The same

Another copy of the same Subhat-ul-Abîâi, with the prose preface

Written in a minute Nasta'liq, in four columns, within gold and coloured borders, with a small decorated frontispiece. The headings are written in red

Dated, Shawwâl, A.H. 1061

Scribe محمد علي السباري

## No. 196.

(foll. 152, lines 14, size  $10\frac{1}{4} \times 6\frac{1}{4}$ ,  $6 \times 3\frac{1}{2}$ 

رسخا و نوسخا

YÛSUF-WA-ZALÎKHÂ.

The romantic poem of Yûsuf and Zalîkhâ (Joseph and Potiphar's wife) See No. 179 above

Beginning as usual —

البي شمه امسد نسائي  
گلی اور در صہ حاوید نسائي

This excellent and most valuable copy of the *Yusuf Zahkhâ* once worth one thousand *Muhurs* was presented to Jahangir in the fifth year of his reign by Abd ur Rahim Khan Khanan son of the celebrated Bairam Khan. It was transcribed by the famous calligrapher Mir 'Ali of Herat and is dated the end of Ramadan A.H. 930

The poem *Yusuf Zahkhâ* represents the story of Joseph in Chapter XII of the Quran. This chapter contains one hundred and eleven verses and unlike others deals with only one subject. Jalâl ud Din Abd ur Rahman bin Abu Bakr as Suyuti حلال الدين عبد الرحمن بن أبي بكر السعدي (d. A.H. 911 = A.D. 1505) in his *Itqân* (see Haj Khal vol. 1 p. 469 see also Brock II p. 140 where Suyuti's numerous works are enumerated) says that this chapter was given by the prophet to those Madinians who embraced Islam at Makkah before the Hijrah. But al Baydawî\* informs us that this chapter was revealed at Makkah on the occasion when the *Quraysh* instigated by certain Jewish Abbâsîs thought to puzzle the prophet by demanding of him the story of Joseph with the circumstances relating to the removal of Jacob's family to Egypt. In this Baydawî is supported by several other authors.

This Quranic story has been one of the most favourite subjects of poetical compositions among the Persian and Turkish poets. For a long time it was a popular notion that Firdausî was the first poet who gave a poetical version of this story of Joseph and Potiphar's wife but it has lately been shown that Abu Mu'yyad of Balkh and Bakhtiyâr or Ahwaz before him had made this romance the subject of a poem (see Browne's *History of Persia* vol. II p. 146). It seems almost certain that Amâq of *Bukhârâ* (d. A.H. 1149 = A.D. 1736) was the first after Firdausî to write a *Yusuf Zahkhâ*. His *Masnavî* can be read in two different metres. Amâq was followed by many such as Jâmi

\*

The famous Qâdi Nâsir ul Din Abu 'l 'Iâd Abd 'Ullâh bin 'Umar al Baylîwi **واسی ناصر الدین ابو معبد عبد الله بن عمر ال بیلی** (died according to the *Waf' bil Waf' yât* in A.H. 685 = A.D. 1286 and according to Ali fi in A.H. 702 = A.D. 1299 but according to Hamîl 'Ullâh Mustâfi who mentions Baylîwi in his *Tawâdîkh* composed in A.H. 674 = A.D. 1278 as one of his authorities in A.H. 710 = A.D. 1310) the author of the well known commentary on the Quran called **اورا الترسیل و اسرار الراوی** (see Haj Khal vol. 1 p. 469) and of many other works (see Brock II pp. 416-418)

(*d* A.H. 898 = A.D. 1492), Qâsim Khân Maujî, Amîr Humâyûn (*d* A.H. 979 = A.D. 1571), Nâzîm of Herât (*d* A.H. 1081 = A.D. 1670), who commenced the poem in A.H. 1058 = A.D. 1648 and completed it in A.H. 1072 = A.D. 1661, Shaukat, the governor of Shînâz under Fath 'Alî Shâh (In 1811, when Sir Gore Ouseley was staying at Shînâz, this poet was about twenty-two years of age, see Notices of Persian Poets, p. 50) Muizzâ Jân Tapîsh of Dehlî, son of Yûsuf Beg Khân of Bukhârâ, also wrote a Yûsuf Zalîkhâ (see Sprienger, Oude Cat., p. 297) According to a Târikh, quoted in Ethé, India Office Lib. Cat., No. 1729, Tapîsh died in A.H. 1220 = A.D. 1805

Among the poets who composed Tuîkish versions of the romance the following, among others, may be enumerated —Shaykh Hamd Ullah bin Âqâ Shams-ud-Dîn Muhammîd, poetically called Hamdî (*d* A.H. 909 = A.D. 1503), Maulâna Shams-ud-Dîn Ahmad bin Sulaymân, known as Ibn-i-Kamâl Pâshî (d. A.H. 940 = A.D. 1533), 'Abd-ud-Dalîl al-Bagdâdî, poetically called Dîlnî (*d* A.H. 1023 = A.D. 1614), Bîlishtî (*d* A.H. 979 = A.D. 1571), Shikâî, Khalîfah, who composed his poem in A.H. 970 = A.D. 1562, Nî'mat Ullah al-Hûnâzî, Muhammad Kamî, Sinân bin Sulaymân (a noble of the court of Sultân Bâyazîd Khân), and Yahyâ Beg, who died after A.H. 990 = A.D. 1582

Jâmî's Yûsuf Zalîkhâ is admitted on all hands to be the best *Masnawî* poem on the subject and has obtained the widest celebrity “With us,” says Mr. Fitzgerald, in his notice of Jâmî's life prefixed to his translation of Salâmân and Absâl, “his name is almost wholly associated with his Yûsuf and Zalîkhâ, the Bahâristân, and this present Salâmân and Absâl, which he tells us is like to be the last product of his old age. And these three count for three of the brother stars of that constellation into which his seven best mystical poems are clustered under the name of Heft Aurang—those Seven Thrones to which we of the West and North give our characteristic names of ‘Great Bear’ and Charles's Wain”

Of all the works of Jâmî (for which see Nos. 179 and 180, etc.) the Yûsuf and Zalîkhâ is no doubt the most popular. No Persian student in India is ever tired of reading the poem, and he makes it a point to learn some of its finest verses by heart in the same way as he commits to memory some of the fine verses from the *Gulistân* of Sa'dî and the *Dîwân* of Hâfi. In Europe, too, the merits of the poem have been duly acknowledged “Le poème” (says Thoynot) “des amours de Joseph et de Zulikha est considéré par les juges compétents de la littérature comme le plus bel ouvrage qui existe en Orient”

This romance, as I have noticed before, has been a common subject of poetical composition among the romantic poets whose dates range from the fourth to the present century of the Muhammadan era, but the most celebrated rendering of the legend is that by Jâmî, who has decorated it with all the graces of poetry

The MS is written in a perfect minute Nastaliq within gold illuminated borders on fine thick gilt-edged paper with many coloured and gold floral designed margins and a most luxuriously adorned double page unwan. Fol 2<sup>b</sup> and 3 contain two beautiful richly illuminated stars. Fol 1<sup>b</sup> 2 66<sup>b</sup> 69 78<sup>b</sup> 101<sup>b</sup> and 102 contain full page and highly finished illustrations in the best Persian style.

From the magnificent appearance and the exquisite decorations of the MS as well as from the name of the scribe it can at once be concluded that this copy of the *Yasnf Zakhkhā* is no other than the one worth one thousand *mukhs* which was presented to Jahangir by Abd ur Rahmān Khan Khurān on Monday the 2nd of Muharram A.H. 1019 at Akbarabad—a fact of which the following mention is made by the contemporary historian of the emperor in *Masir-i-Jahangiri* fol 33 —

در دوزد ر سنه دوم محرم مسه هزار و نوزده دار الامان  
اکرآباد بسانه ختر آسان نایه ارایس پد نهشت و درین دوزد  
بو<sup>۲</sup> دلخانی نخط مذ مسر حلی مصور و مذهب که هزار مهر  
دا ر سنه سالار ساکھان نظری سکش ارسال داده  
بود معرض گردید ال

Maulana Mir Ali ul Kutib son of Maulana Muhammad Rafiqi was one of the most accomplished Nastaliq writers. He was born in Herat but grew up in Mālikābād and spent part of his life in Bukhara. The author of the *Mirat ul Ālam* fol 417 says that according to some Mir Ali was a pupil of Maulana Sultan Ali d. c. A.H. 900 = A.D. 1414 to whom as a calligrapher Mir Ali is preferred but that others conceive him to have been a pupil of Maulana Iyān ud Dīn who was a pupil of Sultan Ali and died in A.H. 918 = A.D. 1512. The same author mentions that Mir Ali went to Māwarā un Nahr in A.H. 918 = A.D. 1512 and died there in A.H. 924 = A.D. 1518. But the date of transcription of this copy viz A.H. 900 = A.D. 1523 proves that the date of the scribe's death given by the author of the *Mirat ul Ālam* is erroneous. Moreover Mir Ali's contemporary biographer Sāmī Mirzā in his *Ishfā* composed in A.H. 907 = A.D. 1500 distinctly says that in A.H. 945 = A.D. 138 Mir Ali went to Māwarā un Nahr and a chronogram composed by Mir Ali on the occasion of the foundation of a Madrasah in Bukhara A.H. 942 = A.D. 1533 and quoted (as stated in Ricci II p. 381) by Ridqān suggests that he was then residing in that city. Other authors refer his death to A.H. 901 = A.D. 1544 and A.H. 907 = A.D. 1500. See Dorn *Mélanges Asiatiques* vol II p. 13.

Mir 'Alî was also a good poet, and adopted the Takhallus Majnûn. He wrote several treatises on the different characters of calligraphy

The colophon runs thus

تبه ، الکنا ، بعون الملک ، المستعان علی ید العبد الحصیه ،  
مر علی فی اواخر رمضان سنه للائی و تسعینیه بمدیة الهراد

No. 197.

fol. 156, lines 14, size  $10\frac{3}{4} \times 6\frac{3}{4}$ ,  $7 \times 3\frac{3}{4}$

The same

Another fine copy of the Yûsuf Zalîkhâ, dated A H 1018, due to the penmanship of the celebrated calligrapher Mir 'Imâd, who flourished during the reign of Shâh 'Abbâs I (A H 985-1038 = A D 1577-1628), and was assassinated in A H 1024 = A D 1615

The poem is introduced by the following Rubâ'i —

حوسن رز کیا ، در چهان یاری سب  
در عدکدگه زمانه ناری سب  
هر لیله ارو نکوسته تهائی  
صد راحب ام ، و هرگر اراری سب

Written in a beautiful perfect Nasta'liq, within coloured and gold decorated borders, on fine thick paper, with floral designed margins and a sumptuously illuminated double-page 'unnwân'. The headings are written in blue and gold throughout

Foll. 42<sup>b</sup>, 59<sup>a</sup>, 62<sup>a</sup>, 85<sup>a</sup> and 124<sup>b</sup> contain full-page illustrations in the best Persian style

No. 198

fol. 135, lines 15, size  $8\frac{1}{2} \times 5\frac{1}{2}$ ,  $6\frac{1}{2} \times 3$

The same

An ordinary copy of the Yûsuf-u Zalîkhâ

Written in ordinary Nastaliq within coloured borders with a small frontispiece. The headings are written in red. Scanty notes and word meanings are found on the margins in some places.

Not dated apparently 17th century

No 199

foli 83 lines 14 size 8 x 4½ 6 x 3½

حرب نامه ایکندری

KHIRAD NÂMA-I-ISKANDARI

A copy of the Khirad Nama i Iskandari of Jami (see 179 7 above)  
Beginning as usual —

الهي كمال الهي برامس

كمال حیان نادساهی برامس

Written in ordinary Nastaliq

Dated the 5th Ramadan A.H. 1203

Scribe حمد المردان

— —

No 200

foli 303 lines 15 size 3 x 6½ 5½ x 3½ ,

دیوان اول

DÎWÂN-I-AWWAL

Another fine old copy of Jami's first *diwan*. The contents of this copy agree with those of No 179 8 with a slight difference in some places.

## Contents

fol. 1<sup>b</sup>. The usual prose preface, beginning with the line

سُمِّ اللَّهُ الرَّحْمَنُ الرَّحِيمُ  
حَسَبَ صَلَّيْ سُرُّ حَوَانَ كَرِيمٍ

The preface is followed by the usual Qasidas, Tarjî'ât, and Masnawîs, as in Rosen, p. 233

fol. 64<sup>b</sup> The usual short Masnawî at the end of the first part of the first dîwân on fol. 244<sup>a</sup> in No. 179, 8, beginning

حَامِيٌّ اَكْرَيْ يَافِيْ دَرَيْ كَسَّ ، دَرَالْحَ

This Masnawî is followed by a Rubâ'i

تَادَهْ نُوَدَمْ سَيْ رَبُونْ اَفْنَادَهْ الْحَ

which is found at the end of the earlier preface in No. 184

fol. *ibid* The usual initial Gazal of the second part of the first dîwân, beginning —

سُمِّ اللَّهُ الرَّحْمَنُ الرَّحِيمُ  
اَحْمَمْ اَسْمَاءْ عَلَمْ حَكْمَ

fol. 67<sup>b</sup> Beginning of the usual alphabetical Gazal

يَامِنْ نَدَهْ مَالِكَ فِي كُلِّ مَاَنَدَهْ الْحَ

fol. 295<sup>a</sup> The usual Musammat, beginning

اَلَا اَيْ مَاهُ اَوْحَدْ دَلْرَنَائِيْ الْحَ

The Musammat is followed by the short Gazal, beginning —

رَحْ دَرَدْ دَارِمْ رَدَرِيْ آنْ دَرَالْحَ

corresponding to fol. 238<sup>a</sup>, line 12 in No. 184 above

fol. *ibid* Muqatta'ât, beginning with the usual initial Qitâ'ah in No. 184 above —

دَلَّا مَسَّهْ بَنْ دَرَيْ وَبِرَاهَهْ حَوَنْ حَدَدَ الْحَ

Several Rubâ'is are intermixed with the Qitâ'as  
fol. 298<sup>a</sup>–304<sup>a</sup> Purely Rubâ'is

Written in a clear Nastaliq within gold and coloured borders with a small faded frontispiece

Not dated apparently 16th century

No 201

foli 178 lines 1, size  $7\frac{1}{4} \times 5 \quad 5\frac{1}{2} \times 2\frac{1}{2}$

Selections of Gazals Ruba'is and Muqattāt from the three diwans  
Beginning with the initial alphabetical Gazal of the third diwan —

برامد ماه عسق از طور مسا  
درانهار در علم بر دیر مسا

foli 1-5-178 Ruba'is and Muqattāt

The greater part of the selection consists of the third diwan

The folios towards the end of the MS are badly damaged and pasted over with paper

Written in an ordinary Nastaliq within red borders In many places spaces for Gazals are left blank

Not dated apparently 17th century

No 202

foli 120 lines 11 size  $7 \times 5 \quad 4\frac{1}{4} \times 3$

بخارستان

BAHĀRISTĀN

A pretty small copy of the Baharistan See No 179 17 above  
Beginning as usual

Written in a clear Nastaliq within gold and blue borders on fine thick yellow paper with a small illuminated frontispiece in the beginning

Dated A.H. 966

## No. 203

foll 249, lines 19, size  $9 \times 5\frac{1}{2}$ ,  $6\frac{3}{4} \times 3\frac{1}{2}$ 

شواهد النبوة

## SHAWĀHID-UN-NABŪWAT.

A fine copy of the Shawāhid-un-Nabūwat See No 180, 4, above  
 Beginning as usual

The first eight and the last eleven folios are supplied in a modern  
 hand

Written in a fine, clear Naskh, within gold and coloured borders.  
 Not dated, apparently 16th century

## No. 204.

foll 360, lines 17, size  $10\frac{1}{2} \times 6\frac{1}{2}$ ,  $7\frac{1}{2} \times 4$ 

نفحات الانس

## NAFAHĀT-UL-UNS

A splendid, useful copy of the Nafahāt-ul-Ums (see No 180, 5,  
 above)

Beginning as usual

This copy contains useful notes and learned explanations on the  
 margin, and an index (incomplete) in alphabetical order at the  
 beginning

This copy was written, as stated in the colophon, for the library  
 of Dīn Muhammad Khān, the son of Jānī Beg Sultān and 'Abd Ullāh  
 Khān Uzbek's sister Dīn Muhammad Khān ascended the throne of  
 Samāqand on the death of 'Abd-ul-Mu'mīn Khān, the son of 'Abd  
 Ullāh Khān, in A.H. 1006 = A.D. 1598 He was wounded in a battle  
 fought against Shāh 'Abbas the Great, and died shortly after (See  
 Beal's Biog. Dictionary, p 122)

Written in a beautiful clear Nastaliq within coloured and gold ruled borders with an illuminated frontispiece

The colophon dated 10th Ramadhan A.H. 1003 runs thus —

مد المدى الفراغ عن ائمہ حد الکتاب حسن حسن من  
سهر رمضان يوم الاربعاء سنه ثلاث و الف من هجرة السویہ  
معلوم صدر مسرور بوده نامد که نویسه سد از نوای کتابهای  
ساهزاده احمد رله سلطان رمان ابوالنصر دین محمد  
سلطان اندی (10c) دولته الح

A seal of the above named prince dated A.H. 999 is fixed in the end of the MS

— — — — —  
No. 205

foli 296 lines 21 size  $8\frac{1}{4} \times 5\frac{1}{2}$   $6\frac{1}{4} \times 3\frac{1}{2}$

The same

Another beautiful copy of the *Nafahat ul Uns* dated A.H. 1016  
Beginning as usual

The first fifteen folios contain valuable marginal notes and  
interlinear glosses

Written in a fine minute *Naskh* within gold and coloured borders  
with a small illuminated frontispiece

The original folios are placed in new margins

— — — — —  
No. 206

foli 290 lines 21 size  $10 \times 6\frac{1}{2}$   $6\frac{1}{4} \times 4$

The same

Another copy of the *Nafahat* with useful explanations and notes  
An incomplete index containing only two hundred and eighty nine  
names is added at the beginning in a later hand

Written in an ordinary Nasta'liq, within gold and coloured borders, with a small illuminated frontispiece.

Dated A.H. 1074

محمد قاسم بن عوص محمد السعاري

No. 207

fol. 128, lines 19, size  $7\frac{3}{4} \times 4\frac{1}{4}$ ,  $5\frac{1}{4} \times 3\frac{1}{4}$

حلاصة الوفحاد

**KHULÂSAT-UN-NAFAHÂT.**

An abridgment of the Nafahât-ul-Una, dated A.H. 923

Author حلال, Jalâl

This simple name of the author of this abridgment occurs only in the following opening line —

الحمد لله رب العالمين والملوكة والسلام . . . اما مسعود  
حراك قدم دروسان حلال برسان الح

The author is probably Shaykh Jalâl Harawî, the son of Khwâjah Muhammad bin 'Abd-ul-Malîk. He flourished during the time of Sultân Husayn Bâyqâriâ, and was a disciple of Maulânâ Shams-ud-Dîn Muhammad Râhî of the Naqshbandiyah order. See Habîb-us-Siyâr, vol. III, Juz 3, p. 348. The author of the Suhuf-i-Ibâhîm says that Shaykh Jalâl Harawî was the grandson of Jâmi, and died after the age of seventy.

The name of the person (written in red on fol. 2<sup>a</sup>, line 8) to whom the work was dedicated, and which might have helped me in the identification of the author, has been rubbed out.

The biographical notices are very meagre, without date or details. They begin on fol. 7<sup>a</sup> with Shaykh Abû Hâshîm and end with Hâfiż of Shîâz.

Written in a fair minute Nasta'liq, within gold and coloured borders, with a small illuminated, but faded, frontispiece.

No 203

• foll 719 line 20 size  $11\frac{1}{2} \times 7\frac{1}{2}$   $9\frac{1}{4} \times 6$ 

مکاسب علی اکسر وہی

## MUKÂSHIFÂT-I-ALÎ AKBAR WAHABÎ

A commentary on the Nasihat divided into two parts

Author علی اکسر Alî Albar

Beginning with an Arabic preface on fol 3 —

الحمد لله الذي اوحد الامسا عن عدم و حدم العدم الح

علی اکسر says that he began the work in Dilqad  $\text{AH} 119^a$  and completed it as stated at the end of the first part on fol 37<sup>b</sup> in Shîrwal  $\text{AH} 119^b$ . The date of completion is also expressed by the above title of the work which serves as a chronogram.

The commentator does not deal at length with the lives of the saints noticed in the Nasihat but gives long and detailed explanations of the Sufic expressions used in the text illustrating them by quotations from the Quran and the sayings of the prophet and other holy personages.

The various Sufic principles adopted by the saints are described under each name.

ابو حامس الصوفی begins as usual with

Abn Ha\_him

The second part begins on fol 400<sup>b</sup> with a short prose preface —

الحمد لله لا وجود لسواد فلا تشهد الح

محمد بن عبد الله البهدايی and ends with

الصلالی

On comparing this copy with the printed edition of the text it will be seen that about five hundred notices are wanting.

An index of the names is given at the beginning of each of the parts.

A commentary on the difficult passages of Jâmi's *Nâfahât* by Radî-ud-Dîn 'Abd-ul-Gafûr Lârî (d. A.H. 912 = A.D. 1506), a disciple of Jâmi, is mentioned in Rieu, p. 350. See also *Târikh-i-Rashîdî*. See Notice of *Târikh-i-Rashîdî*, by Prof. Salemann *Mélanges Asiatiques*, Bulletin Acad. Imp. St. Pétersbourg, tome ix, 1887, p. 340.

Written in an ordinary clear Nasta'lîq, within coloured borders

Not dated, apparently 18th century

No. 209.

foll. 31, lines 17, size  $8\frac{3}{4} \times 5\frac{1}{4}$ ,  $5\frac{3}{4} \times 3$ .

شرح رباء ادی

SHARH-I-RUBÂ'İYÂT.

A copy of Jâmi's commentary on his own Rubâ'is (See No. 180, 9, above.)

Beginning

لَهُ لَلَّهُ هُوَ نَالْحَمْدُ مَوْلَانَا

Written in an ordinary Nasta'lîq

Dated 10th Dilqa'd, A.H. 1185

Scribe مُحَمَّدُ الصَّفِيُّ بْنُ وَلِيِّ مُحَمَّدٍ

No. 210.

foll. 27, lines 14, size  $8 \times 4\frac{1}{2}$ ,  $5\frac{1}{4} \times 2\frac{3}{4}$

رساله لوابي

RISÂLA-I-LAWÂ'İH.

An old, but undated, copy of the *Lawâ'ih* See No. 180, 10, above.  
Beginning —

لَا إِلَهَ إِلَّا سَمَاعُكَ بِهِ وَكُلُّ سَمَاعٍ إِلَيْكَ

This copy contains marginal notes and interlinear glosses throughout  
Written in ordinary Nasta'liq within gold and coloured borders  
with a small faded frontispiece

Not dated apparently 16th century

### No 211

foli 18 lines 15 size  $8\frac{1}{4} \times 5$   $6\frac{3}{4} \times 3\frac{1}{4}$

The same

Another copy of the same Lawâ'ih  
Beginning as above  
Written in a bold fair Nasta'liq  
Dated the end of Rabi I A.H. 1112

Scribe ناصر مصطفى

### No 212

foli 147 lines 15 size  $8\frac{1}{4} \times 5$   $6\frac{3}{4} \times 2\frac{3}{4}$

نَسَخَ الْمَوْصُوفُ فِي شَرْحِ نَفْسِ الْمَوْصُوفِ

### NAQD AN-NÛSUS FÎ SHARH-I-NAQSH AL-FUSÛS

Jamî's commentary on the نَفْسِ الْمَوْصُوفِ, the extract which  
Muhi ud Din Ibn ul Arabî (d. A.H. 638 = A.D. 1240) himself made from  
his well known mystic work مَوْصُوفُ الْحِكْمَةِ

Beginning —

الْمَدْلُولُ لِلَّهِ الَّذِي حَلَّ صِفَاتُهُ مَلَوْنَ دَوِيَ الْهَمَّ الْأَحَمَّ

— This work is wanting in the copy of Jamî's Knâ'ilât mentioned  
above

In the preface Jāmī states that as Muwayyad-ud-Dīn al-Janadī (d c A H 690 = A D 1291, see Brockelmann, vol 1, p 451) the first commentator of the *Fusūs al-Hikam* and Shaykh Sa'd-ud-Dīn Sa'īd al-Faīgānī (d A H 699 = A D 1299, see Brockelmann, vol 1, p 450) who wrote a commentary on the *Qasīdah* of Shaykh 'Umar Ibn al-Fāīid (d A H 632 = A D 1234), and several others distinguished themselves by writing commentaries on the works of distinguished saints, he (Jāmī) desiring to be ranked among them, wrote the present commentary on the *غصہ العجوض* of Ibn-ul-'Aīabī

The date of composition, A H 863, is given in the following concluding line

لِوَمَّا نَهَيْنَاهُ مِنْ سَرَانَهَام  
دَرَهَسَهَدَ وَسَهَدَ وَسَهَ نَاتَهَام

For other copies see Ethé, Bodl Lib Cat, No 894, 9, No 895, 4, and No 976, Ethé, Ind Office Lib Cat, No 1357, 10, W Pertsch, Berlin Cat, p 274, No 1, see also Hāj Khal, vol vi, p 380

Written in ordinary *Nasta'liq*

Dated Sunday, 11th Dil Hajj, A H 1106

No. 213.

fall 127, lines 17, size  $7\frac{1}{2} \times 5$ ,  $6 \times 3\frac{1}{4}$

رُكْنِي سَرَح

### SHARH-I-RUKNÎ.

A commentary on the well-known versified treatise on riddles and logographs of *امیر کمال الدین حسین بن محمد الحسن المعروہ*, *مسنون* *السائبوري*, Amīr Kamāl-ud-Dīn Husayn bin Muhammad al-Hasan, known as Mīr Husayn al-Nisābūrī, who lived at the court of Sultān Husayn Mīrzā (A H 873-911 = A D 1468-1505) See Hābib-us-Siyar, vol iii, Juz 3, p 340 Mīr Husayn composed his treatise at the request of the celebrated Mīr 'Alī Shīr, the prime minister of the above-named Sultān, and died, as the commentator says at the end of this commentary, on Wednesday, the 9th Dilqa'd, A H 904 = A D 1498.

Commentator رُكْنِي, Ruknî

Beginning with the initial lines of the original treatise —

سام آنکه از تالیف و نوی  
معنای حبهای داد نه  
کسانید از معنای نام اما  
سد از نامن کسانید هر معنای

The commentator a favourite pupil of Mir Husayn does not distinctly state his name but adopts the poetical title of رکی رکنی and so designates himself in the preface which runs thus —

اما بعد معروض آنکه حسر صادق رکی حاسق میگویند که در  
دمان حوانی و اقام کامرانی نعس و حاستی سعر و ساحری و هه  
معنای حوانی مسل تمام دادم از آن در ملارمیت حباب میادت  
ساهی - ۱ دستگاهی امر کمال الدین - ن آن محمد الصی  
مشهور له مسر - ن لسانوری > علم معنای میکردم آخ

In this preface the commentator says that in his youth feel نه a keen inclination for studying poetry and riddles he very attentively listened to the riddles of his illustrious master Mir Husayn which he says were highly appreciated by the celebrated Jami. He further states that as Mir Husayn left no commentary to his treatise on riddles he as a faithful pupil wrote the present one on his master's work and added thereto Mir Husayn's enigmatic verses on the ninety holy names of God (which he says are omitted in the original treatise) with short explanations. These names begin in this copy on fol 3<sup>b</sup> with اللہ and end on fol 13 with الصور

On fol 13<sup>b</sup> the commentator gives the definition and description of معنای as rendered by Sharif ud Din al Yazdi d. A.H. 808 = A.D. 1454 the author of the Zafar Namah a well known history of the reign of Timur (see Rieu 1 p 173) in his مصنف حل مطرد (see Rieu Suppl. No 193 and Ethe Bedl Lib Cat No 1345) and by Jami in his treatises on the same subject (see No 180 11-14 above)

On fol 14<sup>b</sup> the commentator after mentioning the name of his benevolent patron Mu Ali Shir مصنف حون بروزده نعیت who he says was well versed in the art of riddles suggests that the beginners in this art should in the first

place, choose the treatise of Mīr 'Alī Shīr on riddles, and then study the present commentary on Mīr Husayn's treatise.

The date of composition of this commentary, A.H. 916, is expressed by the words سرخ رکسی نویس in the following versified chionogram at the end

تاریخ کنا، سرخ اگر مصلحتی  
نویس کن، سرخ رکسی نویس

The original text, that is Mīr Husayn's treatise on riddles, which is known by various titles, such as *رساله در معنا*, *رساله معنا*, *رساله مسروق* and *معنا*, and *رساله فی المعنا*, *رساله در معنا*, is noticed in Rieu, ii, p. 650<sup>a</sup>, Rieu Suppl., pp. 126<sup>a</sup> and 127<sup>b</sup>, Ethé, Bodl. Lib. Cat., Nos. 1353-1355, Ethé, Ind. Office Lib. Cat., No. 2049, W. Pertsch, p. 116, and Berlin Cat., p. 81, J. Aumer, p. 43, Cat. Codd. Or. Lugd., Bat. 1, p. 360, II Khal., v, p. 638, Ruckert in Wiener Jahrbücher, vol. 44, p. 89, and Gracin de Tassy in Journal Asiatique, 1847, vol. x, p. 357

For other copies of this commentary see Rieu Suppl., p. 126<sup>a</sup>, Ethé, Bodl. Lib. Cat., No. 1356, Ethé, Ind. Office Lib. Cat., No. 2050. Besides this there exist four other commentaries on Mīr Husayn's treatise on riddles—one by Dīyā-ud-Dīn al-Ūdūbādī, another by 'Abd-ul-Wahhāb al-Sābūnī, a third by Jāmī, and a fourth, in Turkish, by Sūrūnī. See W. Pertsch, Berlin Cat., p. 884, and H. Ethé, Neupersische Litteratur, p. 345.

A few scattered notes and corrections are found in some places on margins.

Written in ordinary Nasta'liq, within coloured borders

Not dated, apparently 17th century

### No. 214.

fol. 35, lines 15, size  $7\frac{1}{4} \times 4$ ,  $5\frac{1}{2} \times 2\frac{1}{2}$

دیوان همایون

DÎWÂN-I-HUMÂYÛN.

The lyrical poems of Amîr Humâyûn

Beginning —

ای راس حلال بو دورح رنامه  
ور مررحده حمال بو مردوس داه

Amu Humayun امر همایون الاصغری according to the statements of very reliable authorities was a native of Asfarān and was descended from a noble Sayyid family of that place but Taqī Anṣādī fol 803 followed by some less trustworthy authorities calls the poet Samārqandī or a native of Samārqand. In his early youth Humayun went to Tabriz and entered the court of Sultan Ya'qub (A.H. 884-906 = A.D. 1479-1490) who showed great favours to the poet and gave him the title of حسرو کویک or the Younger *Khusrau*. Humayun died in Armaik in the neighbourhood of Kashan in A.H. 902 = A.D. 1496. See Sprenger Oude Cat. pp 20 and 432. Ethe Bodl Lib Cat No 948 Icu II p 735 places the poet's death in A.H. 908 = A.D. 1502.

For notices on the poet's life see *Tuhfa-i-Simi* fol 32<sup>b</sup> *Haft Iqlim* fol 230<sup>b</sup> *Majma'un Nafā'is* vol II fol 536 *Ātash Kadab* p. 94 *Riyad ush Shuhada* fol 466<sup>b</sup> *Nashtar-i Ishq* fol 203<sup>a</sup> *Nastaj ul Afkar* p. 464 etc.

The author of the *Nashtar-i Ishq* quotes the following two initial lines of two of the poet's *Gazals* which he says were inscribed on the poet's tomb according to his wish —

(۱) من و حمال عرالی و حسم گرناهی  
گرسه کوه هم کوشه ساناهی

found on fol. 34<sup>b</sup> in this copy

(۲) میا نر سر مرا دروی که مسم در ونای بو  
که درسم رنده کردم نار افسم در نلی بو

found here on fol. 30. Instead of که درسم in the second part of the second verse our copy reads مسادا

The *Gazals* are alphabetically arranged except the first one and they begin thus on fol. 2 —

بی بو حایی که مسود حاک دل حاک ابا  
نا اند ناه براید ر دل حاک ابا

fol 35<sup>b</sup> Some Fards, or single verses, beginning

مابد ندان که این حم ما را ندیده نامی  
یک لجهه ترک ما کم ما را ندیده نامی

Written in ordinary but firm Nasta'lîq, within gold-ruled borders  
Dated A.H. 1045

No. 215.

fol 39, lines 8-9, size  $9\frac{3}{4} \times 6\frac{3}{4}$ ,  $6\frac{3}{4} \times 1\frac{3}{4}$

دیوان بنائی

DÎWÂN-I-BANÂ'Î.

A rare collection of the lyrical poems of Banâ'î, arranged in alphabetical order

Beginning

رھی ار لعل سبیرین تو سور اسماهه در سرها  
ردہ سسکر ار رسک فد ، برحوسن سحرها

Maulânâ Kânfâl-ud-Dîn Banâ'î, whose original name was Shîr 'Alî, مولانا کمال الدین سبیر علی المسحلص بھ بن اوساد محمد سویلی، was the son of Muhammad Khân Mî'mâr He was a native of Heiât in Khurâsân, and was the pupil of Muhammad Yahyâ bin 'Ubayd Ullâh He derived his poetical name of Banâ'î probably from the profession of his father, ساء، an architect Besides being a good poet and a great Sûfî, he distinguished himself in music and calligraphy Regarding his poetical talent and his achievement in the art of music, the poet himself says, on fol 206<sup>b</sup> of his well-known *Masnawî*, the Bâg-i-Ilâam (Asiatic Society copy, referred to hereafter)

صد عرال ار عرل سده رامم  
ندعها نرامدته نامم  
درمسان علوم تحقیقی  
کرده کس ، فتوں مسوی

It is said that when Sultan Yaqub (A.H. 884-896 = A.D. 1479-1490) once requested Sultan Husayn Mirza (A.H. 873-911 = A.D. 1468-1505) to send him some distinguished persons skilled in different arts the latter selected Bana'i alone on account of his extraordinary genius and versatile learning.

According to some biographers the celebrated Mir Ali Shir (d. A.H. 906 = A.D. 1500) was jealous of Bana'i's celebrity and it is said that on one occasion Bana'i incurred the hatred of Mir Ali Shir on account of a sarcastic remark which he passed on the learned wazir. The poet therefore left Herat and went to Iraq where he entered the court of Sultan Yaqub. After some time he returned to his native place and tried to regain the favour of Mir Ali Shir by addressing a Qasidah in his praise which however was not approved by him. Frustrated at this the poet substituted the name of Sultan Ahmad Mirza (A.H. 813-899 = A.D. 1468-1503) for that of Ali Shir and sent the following versified satire to the latter —

دھرامی کہ نکر فکر من الہ  
ہریکی را سوہری دادم  
آنکہ کاں نداد حسن بود  
روکسدم ندیگری دادم

This enraged the wazir to such an extent that he obtained a death warrant against Bana'i. The poet fled to Mawra-un-Nahr where he was kindly received by Sultan Ali Mirza the grandson of Sultan Abu Said Mirza. Such was the sad state of affairs between Bana'i and Ali Shir as we learn from the biographers but on fol. 135 of the Bagh-i-Iram (A.S.B. copy) we see that the poet speaks of the wazir in high terms and greatly esteems his talents in Persian and Turkish poems and introduces him to us in this way —

بود ما را امیر دادا دل  
اے اے اے حملہ فاصلان فاصل  
فاصلی کاملی ۔ ۔ دیمان  
علی سر مسیر بھاں

In the latter part of his life Bana'i wrote poems in imitation of Hafiz using the *Takhallus* of Hafiz. He was killed in the massacre of Shah Isma'il Safawi in Samarkand A.H. 918 = A.D. 1512.

Notices on Bana'i's life will be found in *Tuhfa-i-Samii* fol. 96<sup>b</sup> *Habib-us-Siyar* vol. III Juz 3 p. 343 *Haf-i-Iqlim* fol. 199 *Taqi*

Auhadî, fol 147<sup>a</sup>, Majma‘-un-Nafâ’is, vol 1, fol. 57<sup>a</sup>, Riyâd-ush-Shu‘ââ, fol 60<sup>a</sup>, Khulâsat-ul-Afkâr, fol. 32<sup>a</sup>, Khazâna-i-‘Âmirâh, fol 113<sup>a</sup>, Suhuf-i-Ibrâhîm, fol 123<sup>a</sup>, Nashtar-i-‘Ishq, fol 266, Nata’ij-ul-Afkâr, p 66, etc. See also Sprenger, Oude Cat, p 372, Mehren, p. 41, Notices et Extraits, iv, p 289, Stewart Cat, p 73.

This copy contains only a small number of Gazals. Taqî Kâshî (see Sprenger, Oude Cat, p 373) has seen six thousand verses of Gazals and Qasîdas of the poet.

The copy is slightly imperfect at the end, and breaks off with only one Gazal of the letter ی.

The last line runs thus

ای سائی هر دمان حار مسکنی سس سکس  
تا نکی در بس مردم هود نهائی مبکی

Written in ordinary clear Nasta‘liq

Not dated, very modern

### No. 216

fol. 33, lines 14, size  $5\frac{3}{4} \times 3$ ,  $4\frac{1}{4} \times 2$

باعارم

### BÂG-I-IRAM.

A short selection from the Bâg-i-Iram of Banâ’î (see No 215 above)

The MS is without title, but I have identified it by comparing it with the copy of the Bâg-i-Iram, No Na 162, in the Asiatic Society, Bengal, mentioned on p 102 in the Persian Catalogue of that Society by Shams-ul-‘Ulamâ Mirzâ Ashraf ‘Alî, who ascribes the poem to a certain Auhadî. This accidental oversight of the learned Shams-ul-‘Ulamâ was probably due to a hasty reading of the following line on fol 264<sup>b</sup> of his copy, in which Banâ’î incidentally mentions the name of Auhadî when citing an example—

سوس نکسا بر آرد سه ر گوس  
سلي ارسخ او حدي سوس

Bana'i who adopts the poetical title of Hali in this poem mentions his own name more than once for instance on fol 262<sup>b</sup> (Soc copy) —

حالی امر مکن طرازی چند  
در میش این لشس درازی حد

Again on fol 267<sup>b</sup> —

حالا گر زد — آید سر  
در در اصلاح کار حوش آرد

Beginning of the present selection —

این حسن <sup>۶۴</sup> راوی حمدان  
که تعهد خدمت در حمدان

Dr Fthe in his India Office Lib Cat No 194 when mentioning the works of Sana'i by an oversight names a copy of this selection of the Big-i Iram to be the Cartis Nāmih of Sana'i (see my note on this point in No 17)

The opening lines of this selection are found on fol 4<sup>a</sup> of the Society copy where they run after the following heading —

آثار دامسان اهرور حا فیروز د نیرام لصومت العام

The first bayt of the fragment of the Big-i Iram viz —

هر کجا فتنه سدی سدا  
اود حون فتنه در مسان درنا

\* quoted in Fthe Ind Office Lib Cat No 1391 is the twelfth line on fol 11<sup>b</sup> of this copy corresponding to the sixth line on fol 91<sup>b</sup> of the Society's copy and the last bayt of the same Ind Office Lib copy viz —

هر که او از مداری ترسان <sup>۱</sup>  
سل ساور درین که انسان <sup>۱</sup>

is likewise the last bayt of the present selection corresponding to the third bayt on fol 114 of the Society's copy

Sām Mirzā in his Tuhfa-i Sami fol 96<sup>b</sup> says that Bana'i dedicated his Big-i Iram to Sultan Yaqub (A.D. 884-916 = A.D. 1479-1490) but this statement seems to be erroneous since we see that the poet speaks

of this Sultân throughout in the past tense, and the words انا را الله می برهان are always added after his name, which frequently occurs in the headings of the Society copy. Again on fol 55<sup>b</sup> of the said copy we read

مسح اسلام نور دنی حامی  
عدهن الله مسراة السامی

The words عدهن الله مسراة at once suggest that even Jâmî was dead at the time when Banâ'i wrote the poem, while Sultân Ya'qûb's death took place two years earlier in A.H. 896 = A.D. 1490 (see also Bibliothèque Bodleian Library Catalogue, No. 987). It is possible that the poet dedicated it to his spiritual guide, Muhammad Yahyâ bîn 'Ubayd Ullâh, who was then living, and whose praise the poet sings in the beginning of the poem

From the Society copy, folios 26<sup>a</sup>-32<sup>a</sup>, where the poet gives an account of his life and of the composition of his Bâg-i-Ilam, we can gather the following informations

That the poet, being harassed by his enemies, had to leave his home —

وطن من که برو اوطان بود  
صدر روی رمس حرامان بود  
همه نکساده مجد . حون ریز  
بر من حسنه کرده دیدان نس . . .  
حون رحل مید مرا نلای وطن  
بصورت ، سلم حلای وطن

The poet then goes on to say that, after reading numerous books on different subjects, he found ethics to be the best of all, and by studying thoroughly the works on that subject—

هر کسایی که بود در احوال  
حسن از هر که بود در اماغ

he collected sufficient materials, and wrote the present work in poetry, which he preferred to prose

هر انسا دسر حامه من  
رقم نظم رد نامه من

He further adds that in his present poem he has represented the right path under the garb of the fabulous story of Bahram and Bahruz—

ظاهرا گر مساله کویی بود  
راه حق را بهانه حوى بود  
انه مخصوص ازین موارد بود  
فع حق خدا موارد بود

and says that he has distinctly named the authors of the Qitâs and verses which he has quoted in this work —

هرچه اشعار کرده ام و ن  
کرده ام نام فاطلس بعض

On fol 30<sup>b</sup> the poem like Etho Ind Office Lib Copy No 1390 and Stewart p 73 is called  
نهال ناع ارم

نام او مسد نهال ناع ارم  
نake روس کند حراع ارم

fol 135 Praise of Mir Ali Shir  
fol 142 Praise of Sultan Ya qâb

On fol 149<sup>b</sup> the poet speaks of Sultan Ya qâb's library which he says contained repeated copies of valuable books written by the distinguished calligraphers Shaykh Mahmud Ja far (pupil of Mir Ali the inventor of *Nastâliq*) and Azhar a pupil of Ja far (see Ilahi Sprenger Oudo Cat p 78) and many of them by Ya qâb —

کاس آن کتابها اکبر  
سیح مخصوص و حعفر و اطهر  
خط ناعوب را بهانه بی  
نهانه کند حداد بی

He also speaks here of a valuable *Muraqqa* which contained the finest specimens of the handwritings of all the celebrated calligraphers and the paintings of the eminent persons among whom the poet says Khalil and Abd ul Hai were the least celebrated—

کسری موضع اندروی  
کارهای حلیل و عبد الهی

fol 150<sup>a</sup>-151<sup>b</sup> Short accounts of Sultân Ya'qûb's attendants, physicians, poets, astronomers, and musicians

fol 153<sup>a</sup> Two chionograms, viz., كمسرو and حلد برين of Sultân Ya'qûb's death, composed respectively by the poet and Shâykh Najm-ud-Dîn

fol 164<sup>a</sup>-167<sup>b</sup> Short accounts of —

دستور الوردا حواحة احمد حافى  
 صدر السرعة فاصى صفى الدين سسى  
 سلح الاسلام حواحة ابو المكارم  
 صدر الصدور مركب محمد الرحيم  
 محمد الوردا حواحة معر الدين  
 ملك الشارح حواحة محمد كاروان  
 حواحة محمد الدين  
 and  
 حملة الوردا حواحة نظام الملك

On fol 229<sup>b</sup> the following (otherwise unknown) anecdote of the Emperor Bâbâi is told. The poet possessed a Majmû'ah known as مجموعه رسندي. This Majmû'ah, which had a great reputation among the public, was esteemed very much for its useful contents as well as for being a fine model of calligraphy. When Bâbar conquered Samaqand, he heard of the great fame of this Majmû'ah, and asked Banâ'i to send it to him. On receiving the Majmû'ah Bâbâi was charmed with its beauties, and offered five thousand dirhâms and dînârs. But shortly after, Bâbâi became ill and remained confined to bed for two months, during which period discontent prevailed among his army, and Sultân 'Ali, taking advantage of the opportunity, marched against Bâbâi. While preparing to leave Samarcand, Bâbâi suddenly remembered that he had not paid the promised price of the Majmû'ah to Banâ'i. Although Bâbar was instigated by his courtiers to pay less heed to promises in such a perilous moment, he did not leave the place until he had seen his promise duly fulfilled.

Besides narrating the story of Bahîam and Bahrûz, the poet describes the five fundamental principles of Islâm, and mentions numerous anecdotes relating to moral and religious life.

This copy of the selection is written in a clear minute Kastaliq within gold and coloured borders with the headings in red. It is wormed throughout

Not dated apparently 17th century

No 217

foli 237 lines 14 size  $7\frac{1}{2} \times 4\frac{1}{2} \times 2\frac{1}{2}$

## دیوان فیگانی

### DÎWÂN-I-FIGÂNÎ

Beginning —

ای سر نامه نام تو حقل گره کسایرا  
 دکر بو مطلع خرل حسون محن سرایرا  
 آسنه وار ناسه ای نظر از حمال بو  
 دل که فروع مسهد خام خهان نای را  
 نسخه سهر سامری کاعد تویسا مسود  
 گر نکرسه سر دهی لرگس سرمد سایرا  
 عائب دمسگر، ای که حوطاير حرم  
 بر سر کعنه ره دهی رلد بر هنه نای را

FIGÂNÎ فیگانی سماری who at first adopted the poetical title of Sîhkâkî probably derived from the profession of his father a cutler (سکاکه) was a native of Shiraz. Having a natural aptitude for poetry FIGÂNÎ in his early youth travelled to Herat where he made acquaintance with the celebrated JAMI. His extraordinary genius and ardent zeal for poetry soon established his fame and by virtue of his diligence and eminent talent he soon surpassed others. He introduced a new and hitherto unknown style of poetry but this new style was so maliciously run down by the poets of Khurasan and the e of Sultan Husayn's court that FIGÂNÎ had to leave the city and go to Tabriz

where he found a very benevolent master in Sultân Ya'qûb (A.H. 884-896 = A.D. 1479-1490), who duly appreciated the poet's wonderful merits, and gave him the title of *بَابَىِ شُعَرَاءِ*, *Babâ-i-Shu'arâ*, or "father of the poets." Here he enjoyed the ceaseless bounties of the Sultân and gained the highest distinction.

Taqî Auhâdî, in his *'Uâfât*, fol. 557<sup>a</sup>, says that in one of the battles of Shâh Ya'qûb, Figâni lost the dîwân which he had himself arranged, and that the existing dîwân is the outcome of his subsequent efforts. On the death of Sultân Ya'qûb, the poet went to Abîwâid, where he spent a portion of his life, and then set out on his last journey to Mashhad to visit the sacred tomb of the celebrated Imâm 'Ali Mûsî Radâ, the eighth Imâm of the Shî'âs, in whose praise poems are found in almost all the copies of the poet's dîwân.

The author of the *Lubâb-ut-Tâwâikh*, as stated by Rieu, p. 651<sup>a</sup>, places Figâni's death in A.H. 922 = A.D. 1516, while Sâm Mirzâ, in his *Tuhfa-i-Sâmî*, fol. 101<sup>a</sup>, followed by almost all the *Tâdkihâ* writers, fixes the poet's death in A.H. 925 = A.D. 1519. The author of the *Khulâsat-ul Afkâr*, fol. 136<sup>b</sup>, stands alone in placing the poet's death in A.H. 915 = A.D. 1509.

Sâm Mirzâ, who was born in A.H. 923 = A.D. 1517 and died in A.H. 984 = A.D. 1576, in his *Tuhfa-i-Sâmî*, composed in A.H. 957 = A.D. 1550, expresses a bitter hatred against Figâni and condemns him in the following scandalous remarks:

اسبار حریص سرا . و نمسن توده دایم الاوغا . در مساجد  
سیر مسروت نعد ار وغا . نادساه مذکور (سلطان "یعوه") در شهر  
آنورد مسکن سده حاکم آن دنار هر رور یکم سرا . و یکم  
گوئه . حب او مقرر کرده بود که ناو مسداده و در اوآخر کار او  
بیای رسید که مردم سرانجامه او را ار بی ما بساج فرماده و نا  
او هرل مسکرده و او نوامجه مومی حرص سرا . نحمل مسکرده الح

Sâm Mirzâ seems here to have intentionally omitted to mention that Figâni's sole object in visiting Mashhad in the latter part of his life was to make an atonement for his sins at the sacred tomb of the holy Imâm 'Ali Mûsî Radâ, and that he was treated there with great honour and distinction by the noble attendants of the sacred tomb.

It will not be out of place to mention here that the early Persian poets observed a similarity of style in their poetry, which was carried on without any marked change for a long time till Kamâl-ud-Dîn *Isfahâni* (d. A.H. 635 = A.D. 1237, see No. 54 above) made a departure from the style of his predecessors. Although Sa'dî of Shîâz, to whom the

origin of poetry is ascribed and who died in A.H. 630 = A.D. 1291 (see No 91 above) Salmân of Sawâh d. A.H. 78 = A.D. 1376 (see No 117 above) and Hâfiż d. A.H. 791 = A.D. 1388 (see No 101 above) have each and all adopted different styles and methods yet no small credit is due to our Figâni who in an age when the science of Persian poetry had already reached its perfection and amidst such distinguished poets of Sultan Husayn's court as Jâmi and others created a new style and a particular mode of expression quite different from that of his predecessors and contemporaries. This style was greatly approved and proudly imitated for a long time by such eminent poets as Wahâbî Nazîrî Dâwînî Ursî Sânatî Shâfiî Ruknâî Khâbî and others till the time of Mirza Saib (d. A.H. 1088 = A.D. 1677) who again invented a new metre.

Notices on Figâni's life will be found in Haft Iqlîm fol. 70 Majâlis ul Mu'minîn fol. 602 Taqî Auhâdi fol. 557 Mirâz ul Khâwil p. 104 Muyâmar Anfâs fol. 802 Râvî ul Shâra'â fol. 301<sup>b</sup> Mâlikzâî ul Gârâ'ib fol. 611 Nâ'îharî I.âq fol. 1370 etc.

For copies of the poet's diwan see Ricci n. p. 601 Ricci Suppl. No. 208 in The Bodl. Lib. Cat. No. 93. In the India Office Lib. Cat. No. 1392 W. Persch. Berlin Cat. p. 886 Cat. des MSS et xylographies p. 884 Cat. Codd. Or. Langd. Cat. n. p. 122 J. Numer p. 82 etc.

Contents of the diwan —

The Ghâzâls which are alphabetically arranged are followed by a Qitâah qn fol. 193 which runs thus —

سال میں (sic) مسلسل آئی  
ار ترسیں لریشم اگر نہیں مسروں

This Qitâah is followed by a series of Rubâis twenty five in number beginning on fol. 193<sup>b</sup> —

در لوح عدم بود نهان نشیں وحود  
ب ~ ب هر آنچه در امکان بود

fol. 197 Another series of Rubâis eleven in number beginning —

ای دل جو دهد نور حراج  
حور سند سود سمع سرای طرب

fol. 198 Iards or single verses fifty four in number beginning —

دارم بسی کہ سرخ لدارد نہانہ اس  
ترکی کہ رہر مستکد اور تاریاہ اس

fol. 201<sup>b</sup> Qasidas, without alphabetical order, mostly in praise of the twelve Imâms, beginning

ای صور ، ندیع ترا مطهر آفنا ،  
وی محبه ، همال ترا ریور آفنا ،

fol. 208<sup>a</sup> Tarjî-bands, beginning

ای ر - ، العور ، کرده نرول  
سرابرده ده و مه و حذول

The burden runs thus —

هروهه در کار کاه امکانس  
پرده دار همال حانانس

fol. 211<sup>b</sup>. Another series of Qasidas in praise of the Imâms, beginning.

ای حمّه مهر ار ۲۰ ، نعلس تو طاهر  
حون آ ، روان کرد و هه ، هه ، و طاهر

fol. 234<sup>a</sup> Tarkib-bands, beginning

ارام ، رورکار نائین داد تسب  
دولت نارگاه معاد ، دهاد تسب

Some Gazals and verses are noted on the margins of the copy in some places

Written in an ordinary Nasta'liq, within gold-ruled borders

The MS is slightly damaged

Not dated, apparently 17th century

### No 218

fol. 137, lines 15, size  $9\frac{1}{4} \times 6$ ,  $6\frac{3}{4} \times 3\frac{1}{2}$

The same

Another copy of Figâni's dîwân, containing Gazals, in alphabetical order, and a few Qit'as and Rubâ'is at the end. The Qasidas are wanting in this copy

Beginning with the Gazals as in the preceding copy —

ای سر نامه نام تو حکل گره کسایرا الح

fol 134<sup>b</sup> Qit as beginning —

معانی می السیل در حالم حاک الح

fol 135<sup>b</sup> Ruba is nineteen only beginning —

نا دره وحود عالی نسی

نامی نیمال حاودانی نسی

Comparing with the contents of the preceding copy it will be seen that the present one is a selection of the poet's *diwan*.

Some extra folios at the beginning of the MS bear the life of Figani copied from the *Tuhfa-i-Samī* Taqī Auhadī and Riyād uṣl Shūara by the deceased father of the donor of this library with his following signature —

کمہ محمد نصی حان بیاور اللہ عہ نکم رمحان ۱۳۸۱ھ صری

Written in ordinary *Nim Shikastah* within coloured borders  
Not dated apparently 19th century

No 219

fol 95 lines 15 size 9 $\frac{1}{4}$  x 6 7 x 3 $\frac{1}{4}$

دیوان آصفی

DÎWÂN-I-ÂSAFÎ

Beginning —

سار آناد سدايا دل ویرانی را

نا مده مهر سان هشی مسلنای را

Asafi son of Khwajah Muqim ud Din Ni'mat Ullah of Quhistan flourished during the time of Sultan Husayn Mirza The real name of the poet

is not clearly mentioned in any *Tadkîrah*, and it seems probable that he derived his poetical name, *Āsafî*, from the office of his father, who for some time was the *Wazîr* or *Āsaf* of Sultân Abû Sa’îd Muîzâ (A.H. 855-873 = A.D. 1451-1469). *Āsafî* was a pupil of Jâmî and a personal friend of Mîr ‘Alî Shîr, and he surpassed most of his contemporary poets in eloquence and style. He also enjoyed for some time the companionship of Sultân Bâdi‘-uz-Zamân (d. A.H. 920 = A.D. 1514), the eldest son of Sultân Husayn Muîzâ. The author of the *Ātasîl Kadah*, p. 201, says that *Āsafî* has also left a *Masnawî* in the metre of Nîzâmi’s *Makhzan-ul-Asrâr*.

Various conflicting statements are found in the *Tadkîras* about the date of the poet’s demise. But according to the best authorities, such as *Habîb-us-Siyâsî*, vol. III, Juz 3, p. 316, *Haft Iqlîm*, fol. 235<sup>b</sup>, *Safînah* (Ethé, Bodl. Lib. Cat., col. 213, No. 34), and *Lubâb-ut-Tawârîkh* (see Rieu, p. 651), the poet died in A.H. 923 = A.D. 1517. This date is supported by two versified chronograms, one, a *Rubâ’î* which is said to have been composed by the poet himself when he felt his death approaching at the age of seventy —

سالی که رح آصفی ہمیاد نہاد  
ہمیاد تمام کرد و ار نای امداد  
سد در ہفتاد و میصرع ناریخس  
سیود و ره نکام ہفتاد

The chronogrammatical value of the last line is 923, but some biographers, such as *Taqî Auhadî*, fol. 88<sup>b</sup>, *Ilahî* (Oude Cat., p. 71), the author of the *Riyâd-us-Shu‘ârâ*, fol. 34<sup>a</sup>, *Khulâsat-ul-Afkâr*, fol. 19<sup>b</sup>, *Majma‘-un-Nafâ’is*, fol. 5<sup>b</sup>, *Makhzan-ul-Garâ’ib*, fol. 44, etc., add 5 in 923 by reading سیوده instead of سیود و, and conclude that the poet died in A.H. 928 = A.D. 1521. Another chronogram, by a contemporary poet, Amîr Sultân Ibrâhîm ‘Amînî, gives the same date A.H. 923 —

حون اصفی آن حسم حرد را مردم  
در ابر احل گسپ نہاد حون انتم  
بر مسید دل ار من که جه آید تاریخ  
میم در برا ، آمدہ رور دوم

*Sâm Muîzâ*, fol. 95<sup>b</sup> (followed by *Taqî Kâshî*, Oude Cat., p. 21) and the author of *Suhuf-i-Ibrâhîm*, fol. 71<sup>b</sup>, fix the poet’s death in A.H. 920 = A.D. 1514.

Notices on the poet's life will also be found in *Natalij ul Afkar* p 24 *Mir at ul Khayal* p 105 *Nashtar i Ishq* fol 120 *Miftah ut Tawrikh* p 926

For copies of the *diwan* see Sprenger Oude Cat p 310 Pien n p 651<sup>a</sup> Ethe Bodl Lib Cat No 990 Ethe India Office Lib Cat Nos 1393-1397 W Pertsch p 74 and Berlin p 893 Cat des MSS et Xylographes p 385 A F Mehren p 41 J Aumer p 34

The *Gazals* are alphabetically arranged throughout

fol 91 Qitas six in number beginning of the first Qit ah —

آسی صحب گرفته مدار

۲۰ از روی انساط ها

fol 91<sup>b</sup> Rubais fifty four in number beginning —

هر رور ملک رخاں دور طویل

بر نام کسی دکر رند طبل و حسل

Written in an ordinary *Nastaliq*  
Dated Calcutta 25th *Dulhr* A.H. 1245  
Scribe م Hammond رسمیت بھاری

### No 220

fol 50 lines 12 size  $6\frac{3}{4} \times 4$   $4\frac{1}{2} \times 2\frac{1}{2}$

The same

Another copy of Asafi's *diwan* containing *Gazals* in alphabetical order and only twelve *Rubais* at the end

Beginning as above

Written in a fine clear *Nastaliq* within gold and red borders

Dated A.H. 1070

This copy though older is smaller than the preceding and is therefore placed after it

## No. 221.

foll 170, lines 14, size  $9\frac{1}{4} \times 6$ ,  $5\frac{1}{2} \times 3$ 

دیوان انسی

## DÎWÂN-I-UNSI.

A very rare, but slightly defective, copy of the dîwân of Amîr Hâjj Unsî

Beginning

سخن اهل معانی رسید آنکه تکمال  
که نود فاتحه اسن هند حدایی منعما

Qutb-ud-Dîn Amîr Hâjj, with his poetical title Unsî, مسیب الدین امسر حاج انسی, according to Amin Râzî (Haft Iqlîm, fol 238<sup>b</sup>) and the author of the Safinah (Ethé, Bodl Lib Cat, col. 212, No 6), was from Tûn, but according to several others he was a native of Junâbâd, also called Junâbid and Gunâbâd (see Ya'qût, II, p 120, where it is called Junâbid and also Kunâbid) Ilâhî (see Sprenger, Oude Cat, p 72), however, calls the poet a Sayyîd of Herât Unsî flourished during the time of Sultân Husayn Mirzâ (A H 873-911 = A D 1469-1506), and was the constant companion of Mîr 'Alî Shîr (d A H 906 = A D 1500) and of the celebrated poet 'Abd-ur-Rahmân Jâmî

The set of Unsî's Gazals, called اربعین or اربعین (that is, forty Gazals), in imitation of Khusraû, is said to have been composed by the poet in one sitting. Some thirty-three Gazals in imitation of Hâfiz are also found in this copy (see the contents of the dîwân below)

The poet led a very humble life and spent the latter portion in seclusion. The greater part of the poet's dîwân is devoted to the praise of 'Alî and the Imâms. The author of the Habîb-us-Siyâr, vol. III, Juz 3, p 341, says that Unsî has also left a Masnawî on the loves of Laylâ and Majnûn, the opening line of which, as he quotes, runs thus

ای حسن ترا همان ۱۰ بلی  
محسون تو صد هزار لی

According to Taqî Kâshî, Oude Cat, p 21, No 174 (where the name of the poet is probably misprinted as "Amîr Jâh" instead of "Amîr

Hajj) Unsi died in A.H. 923 = A.D. 1517. The poet uses as his Takhallus Mir Hajj as well as Unsi in his poems.

For notices on the poet's life see besides the above references Tuhfa 1 Sami fol 2<sup>a</sup> Taqi Auhadi fol 95<sup>b</sup> Majahs ul Muminin fol 50<sup>b</sup> Riyad ush Shuara fol 21<sup>b</sup> Khazana 1 Amirah fol 306 Muntukhab ul Ashar (Ethe Bodl Lab Cat col 240 No 13) Suhuf 1 Ibrahim fol 90<sup>b</sup> etc.

Contents —

## I

fol 1<sup>a</sup>-134 This portion contains Qasidahs Tarkib bands and Tarji bands in praise of God the prophet Ali and other Imams without any alphabetical order.

There are several Qasidahs in praise of Ali one of which a beautiful one runs thus —

ای دل حکایت از مرف بویراب کن  
در مطلع سخن سخن از آسای کن  
سرانه حمال عروض نای او  
از حوزه معانی ام الكتاب کن

fol 1 First series of Tarkib-bands beginning —

السلام اي نور رویت نریو صبح صبا  
السلام اي حکس موس ماهه ایه خدا

fol 43<sup>b</sup> Tarji bands beginning —

مرده اي ارتب دل کر من ناد صبا  
ناف طاک مرده در حود قوب نسرو نیا

The burden runs thus —

احمد مرسل که ناح حسروان ناراح اوست  
تحب او ادی نا ناد معراج اوست

fol 46 Another set of Tarji bands beginning —

نار گل را بو رمن ناد حران می اگد آن

The burden runs thus —

احمد مرسل که از ترک در عالم ناح ناس آن

fol 49<sup>b</sup> A third series of Tarjî'bands, beginning

وداع گلشن اران حندل ، حوس حوان کرد الح

The burdens run thus

رسول مسیح و میر ، محمد عربی الح

fol 51<sup>b</sup>-54<sup>a</sup> A long Qasîdah in praise of the prophet, rhyming in the word بُرگس, beginning —

رس که ناده کند نس مولمان بُرگس  
حلم شد اسی ندین کار در حیان بُرگس

fol 55<sup>a</sup>-57<sup>b</sup> Another series of Tarjî'bands, rhyming in the word محمد, beginning —

رس ... راده اه ، و اته اه ، محمد  
حلو ، حان حای اه کاه ، محمد

The burden runs thus —

حای حلی الحلی کلیم تکماله  
سرمه الله هادیا مع آله

fol 75<sup>a</sup>-76<sup>b</sup> Another series of Taijî'bands in praise of 'Alî, beginning —

عزم درم تو دوسد اوترا ، دره الح

The burden runs thus —

ولی سر ، حالی وسی در در عدیر الح

fol 117<sup>a</sup> A second series of Taikîb-bands, beginning —

ساهی که آفنا ، دودی برادرم الح

fol 118<sup>a</sup>-123<sup>a</sup> The painful story of the death of 'Alî, caused by the mortal wound inflicted, in course of his evening prayer, by 'Abd-ur-Rahmân ibn-i-Muljîm (*d. A.H. 40 = A.D. 661*)

This portion ends with the praise of the Imâm 'Alî Mûsî Radâ, the eighth Imâm of the Shi'as

## II

fol 134<sup>b</sup>-170 This section contains a short preface and those lyrical odes in which Unsi has endeavoured to make exact imitations of some of the select lyrics of Hafiz of Shiraz and Khusrau of Dihli. The compositions of Unsi were intended to be imitations of the above named minstrels in diction, sublimity of thought and in the measured beats while a keen regard has been paid to the rhythmical flow of language and the concordant harmony of Qawafis. The arrangement observed in the MS is that the prototype Gazals have been written first and then in exact succession to these follow Unsi's own productions.

Beginning of the preface —

حمد لعاب و نای بی هاب مر مسلکی را که ریان نمایان  
حسن مصاحب برک ۲۰ ان صع اوست آن

In this short preface Unsi names only Hafiz whom he imitates is mentioned above and omits altogether to mention the name of Khusrau.

fol 135-157 Thirty three Gazals of Unsi in imitation of a similar number of Gazals of Hafiz arranged in alphabetical order.

Beginning with the following first Gazal of Hafiz —

الآن اینها السامي ادر کاما و ناولها  
که حسن انسان نمود اول ولی افساد مسلکها

And in answer to this Unsi's first Gazal runs thus on fol 135<sup>b</sup> —

ان و الله في روح سلط الروح ناولها  
که حسب آن ریک آب ریدگانی حل مسلکها

fol 157-170 Twenty one Gazals of Unsi in imitation of a similar number of Khusrau's Gazals without any alphabetical order.

Beginning of Khusrau's first Gazal on fol 157 —

ملکت حسن ملک سد ار کرم الهم  
من و نلیس حم ا لامن ساهم

Unsi's first Gazal in answer to the above runs thus on fol 157<sup>b</sup> —

ملک محسن مسلم اسے ار کرم الهم  
ور در حسن مسوند طلب نادیاهم

The MS breaks off abruptly with the following sixth line of the twenty-first Gazal of *Unsî*

من اگر ز دور میمه مهی نکوه گویم  
حکند که حون نکرد دل میمه مهی، حاره

An extra folio at the beginning contains the life of the poet, copied from *Taqî Auhadî*, in the handwriting of the founder of this library  
Written in a clear *Nasta'liq*  
Not dated, apparently 18th century.

No. 222.

full 60, lines 15, size  $7\frac{1}{2} \times 5\frac{1}{2}$ ,  $6 \times 3\frac{1}{4}$

لیلی و ماجنون

LAYLÂ-U-MAJNÛN.

A poem on the loves of Laylâ and Majnûn in imitation of Nîzâmî's *Masnawî* of the same style

By Hâtîfî

Beginning —

این نامه که حامه کرد سار  
توه ح قبول زوریس نار

Maulânâ 'Abd Ullâh Hâtîfî, مولانا عبد الله هاتفي, was the sister's son of the celebrated 'Abd-ur-Rahmân Jâmî, and, like his uncle, was born in Khurjîrd in the province of Jâm. His biographers unanimously admit that, as a *Masnawî* writer, he excelled almost all the poets contemporary to him. It is said that when Hâtîfî went to Jâmî to ask Jâmî's permission to write the *Khamsah* in imitation of Nîzâmî, he put Hâtîfî to the test by ordering him to compose four verses in answer to four of Firdausî's satirical verses, and these the poet extemporized to the satisfaction of his uncle. On receiving his uncle's permission Hâtîfî began with the *Laylâ-u-Majnûn*, opening it with a line said to have been the work of Jâmî as an auspicious sign.

When Shâh Ismâ'îl was returning from the conquest of Khurâsân, he happened to pass the gate of Hâtîfî's garden where the poet had secluded himself. Finding the door closed, the Sultân managed to have

an interview with the poet by scaling the wall of the garden. The poet did all he could to welcome the Sultan who partook of the humble meal which the poet provided. It was on this occasion that the Sultan asked Hafifi to versify his conquests and to this request the poet yielded but he lived only to compose a thousand verses of the intended poem which had it been completed says Sun Muza would have surpassed all his other Marnawis (a copy of this unfinished poem is mentioned in the St Petersburg Catalogue p 383)

Of the projected khamsah the four however of Hafifi's poems are extant viz the present one the مسری و حسرو (see No 223 below) the سبور نامہ (see No 225 below) and the حسپ مطر نامہ

Hafifi died in the month of Muharram A.H. 927 = A.D. 121. See Hibib us Siyar vol iii Juz 3 p 346

Abu'l Razi quotes the following versified chronogram of Hafifi's death which he says was composed by a relative of the poet —

تاریخ درب او طلسدم ر حائل  
ار ساحر مهان و مه ماعران مل

The chronogrammatic value of the words مهان and ماعران is equal to 927. Another chronogram expressing the same date is حامی گلی مه مسند

Notices on the poet's life will be found in Tuhfa-i-Sunnat fol 93<sup>b</sup> Haft Iqlim fol 206<sup>a</sup> Taqib Auhadi fol 799 Majma' ul Nasat vol 11 fol 530<sup>b</sup> Riyad ul Shuhada fol 464<sup>b</sup> Ati ul Kadah p 107 Majma' ul Tushah vol 11 p 54 Misrikh ul Jawarikh p 211 Ma'khan ul Garib p 1012 Na'litar i Ishaq fol 2024. For further notices and works of the poet see Riou n p 652 Sprenger or Oudo Cat p 421 Ethle Bodl Lib Cat Nos 996-101 b Ethle Ind Office Lib Cat Nos 1398-1400 W. Fertsch p 107 and Berlin Cat pp 888-893 Ouseley Biogr Notices p 143 G. Flugel i pp 581 and 582 Cat Codd Or Lugg. Bat 11 p 121 etc

The poem was edited by Sir W Jones Calcutta, 1788. Lithographed in Lucknow A.H. 1249

Written in an ordinary Nastaliq within gold and coloured borders with a small illuminated frontispiece

Not dated apparently 16th century

No 223.

fol 88, lines 12, size  $9 \times 5\frac{1}{2}$ ,  $5\frac{1}{2} \times 3$ 

شیرین و خسرو

## SHIRIN-U-KHUSRAU.

A Masnawî on the loves of Shîrîn and Khusraû in imitation of Nîzâmî's poem of the same style

By Hâtîfî (see above number)

Beginning

حداویدا نعیم رسکی ده

عمرقم تاح حرسکی ده

In the introduction, after praising God and the prophet, Hâtîfî informs us that, after finishing the Laylâ-u-Majnûn, the first Masnawî poem of his projected Khamsah, he took it to his uncle Jâmî, who, extremely satisfied with the work, directed Hâtîfî to compose the present poem, and to dedicate it to the celebrated Mîr 'Alî Shû, whose praise the poet begins thus

حومایی در علم رسم سعید  
نظام دوله و ملک علیبیسیر

After praising Mîr 'Alî Shû as a just chief, a man of exceedingly benevolent disposition and a great patron of learning, Hâtîfî speaks of 'Alî Shûr's high poetical talents and his noble attainments in the Persian and Turkish languages.

fol 13<sup>b</sup>. Beginning of the story

سون فرمود دانای سعی سعی  
که می سعید نهد این کهنه سعی

The epilogue is devoted to exaggerated praises of Jâmî, whom Hâtîfî ranks above Khâqânî, Nîzâmî, Sa'dî, Khusraû, and Hasan, and remarks that Jâmî, like the sun, casts these luminaries into shadows

بود او آفماه ایسان کواک  
بود کوک در دور دور حار

In the conclusion the poet says that he has avoided unnecessary prolixities in his poem which is full of meaning true in its purport and always to the point. The *Masnavi* ends with the following line —

نہ سکوئی حسان گن نامدارش  
کہ نامد فر معاذت حشم کارس

Copies of the poem are mentioned in Spiegel's *Oriental Cat.* p. 472; G. Flugel 1 p. 581 Pertsch Berlin Nos. 901-7 Rieu Suppl. No. 290 II Ethn. Coll. Lib. Cat. Nos. 1013-1.

fol. 19 25 29<sup>b</sup> 34<sup>b</sup> 44<sup>b</sup> 54<sup>b</sup> and 66<sup>b</sup> contain beautiful illustrations of the old Persian style.

In the following versified colophon the scribe says that this beautiful copy was written by the order of Shah Ibrahim in A.H. 976 —

اصد الله درین دور حضمه  
که آمد دولت و حضرت نهم حش  
حکم ساه ابراهیم حادل  
که حاکم آسان او ملک رفی  
مرین گس این سرین و حسر  
که در وی هاتی صد گونه در  
مرا ناریج سالس هاس  
پیان اسان کوهکن

ساه اسان کوهکن The date A.H. 976 is obtained from the words

ساه ابراهیم حادل in the above third line does not evidently mean any Ibrahim Shah of the Adil Shahs of Bijapur as the first Ibrahim Adil Shah of this line ascended the throne in A.H. 941 = A.D. 1530 and died in A.H. 960 = A.D. 1558 while the second Ibrahim Adil Shah ascended the throne in A.H. 987 = A.D. 1579 and died in A.H. 1030 = A.D. 1620. It can therefore be assumed that the above ساه ابراهیم is the fourth king of the Qutb Shahs of Golconda who ascended the throne in A.H. 957 = A.D. 1550 and died after a reign of thirty two years in A.H. 989 = A.D. 1581. The word حادل after Ibrahim simply means just.

Written in an elegant *Nastaliq* on gold sprinkled paper, within gold and coloured borders with a small beautiful frontispiece.

Scribe بوص

The original folios are mounted on new margins. The headings are written in blue, and are faded in many places

No 224.

fol 83, lines 12, size  $9 \times 6$ ,  $5\frac{1}{4} \times 3$

The same

A splendid, but slightly defective, copy of the same Laylā-u-Majnūn of Hātīfī, dated A.H. 973. On comparing with the preceding copy, I find that some thirty verses from the introduction in praise of Mū 'Alī Shīr are wanting in this copy

Written in a beautiful minute Nasta'liq, within gold and coloured ruled borders, with a small beautiful frontispiece at the beginning

In most places the margins are of various coloured flowery designs  
fol 55 and 56 are left blank and the contents thereof are wanting

The headings are written in red

Scribe  $\text{الله اعلم}$  محدث

No 225.

fol 127, lines 15, size  $8\frac{1}{4} \times 5\frac{1}{4}$ ,  $5\frac{1}{4} \times 2\frac{1}{4}$ .

نامه نسخه

TÎMÛR NÂMAH.

A poetical record of the warlike exploits of Tîmûr in imitation of Nizâmî's Sîkandâr Nâmah

By Hâtîfî (see above)

Beginning

سام حداوند مکروحد  
سارد که ناکه او بی برد

The poem is styled by the poet as سر نامه, a contraction of سهور نامه, on fol 125<sup>b</sup>

سدید این حریشان فرحده رای  
سوی نمر ثامه ام رشیای

In the introduction Nafisi after singing the praise of Firdausi in a few verses boasts that he is by no means inferior to Khaqani and Anvari in Qasidas nor can Khusrau and Nasir surpass him in Ghazals. He further adds that Alexander and Timur were the only two mighty conquerors of the world and that Nizami has sung the praise of the former while he has chosen the latter to be the hero of his present poem —

ر اولاد آدم در صاحب اران  
گرفتند گسی کران با کران  
تبر حان و اسکندر فلکووس  
نکی ساد ایران نکی ساد روس  
لظامی که کان سجن را برفت  
بود سکندر سی لعل <sup>۱</sup>  
بود تبر سعیر مرا نمر در  
که در نوم گهرها نوصت تبر

After a few interesting remarks on the beauty and necessity of سجن, the poet begins thus with the story on fol 11 —

نگارلده پنایش مالی سند  
برین برلنان سد چس <sup>۲</sup> ۱

In the epilogue on fol 125 the poet enumerates his previous poems —

گرفتیم دلی و محسون نه  
وران صورت دخنون سد در من سد  
سد ای نشی صرح هو گستی سند  
در سرین و حسرو صدم <sup>۳</sup> د  
حو نار آمدم ران همیون سعیر  
سوی <sup>۴</sup> سطر فگنیدم نظر

On the same folio the poet after remarking that the Sil andar Namah of Nizami is nothing more than a fabulous story observes that

in this poem he has given the true account of the wailike deeds and conquests of Timûr, which he has gathered from reliable sources, one of which, the Zafar Nâmah, he names.

حول دلیم دران قجهه درمروع  
ظفر نامه نافض نی درمروع

By this *ظفر نامه* the poet evidently means the *Zafar Nâmah*, the well-known history of the reign of Timûr from his birth to his death (A.H. 736-807 = A.D. 1336-1405), completed in A.H. 828 = A.D. 1424 by Sharaf-ud-Din 'Alî Yazdî (d. A.H. 858 = A.D. 1454). See Rieu 1, p. 175, Ethé, Bodl. Lib. Cat., Nos 153-159, Ethé, Ind. Office Lib. Cat., Nos 173-186, etc.

The occurrence of the name *ظفر نامه* in the verse quoted above probably has led many to apply that title to the present poem of Hâtîfî. Thus in the *Haft Iqlîm*, fol. 206<sup>b</sup>, it is called *ظفر نامه تسبوی*, in Z. D. M. G., xiii, p. 340, No. 252, and W. Perseh, Berlin Cat., p. 891, No. 908, the poem is called *ظفر نامه مسحوم*; while Hâj Khal., iv, p. 176, calls it simply *ظفر نامه*.

For copies of the Timûr Nâmah see, besides the references given above, Sprenger, Oude Cat., p. 421, Rieu, 11, p. 653, Cat. des MSS et Xylographies, p. 381, Ethé, India Office Lib. Cat., Nos 1410-1416, J. Aumer, p. 34, etc.

The poem has been lithographed in Lucknow under the title *ظفر نامه هایی* in 1869.

This splendid copy is written in a beautiful clear Nasta'liq, within gold and coloured ruled borders, with a small beautiful frontispiece, and a decorated double-page 'unwâñ in the beginning.

The original folios are mounted on various colored new margins.

The last folio has lately been added in a modern hand. The headings are written in gold.

Not dated, apparently 16th century.

## No 226

fol 26 lines 11 (in each of the three columns) size  $1\frac{1}{4} \times 6$   $6\frac{1}{4} \times 3\frac{1}{4}$ 

## فتح الحرم

## FUTÜH-UL HARAMAYN

A Ma'navi poem containing an account of the holy places of religious importance in Mecca and Medina and of the rites observed in the pilgrimage

By Muhyi Lari  
Beginning —

ای دو سهان عزمه الای بو  
کون و مکان مطره درنای بو

This beginning which is also found in W. Pertsch Berlin Cat No 214 Iiou Suppl No 301 Etho India Office Lib Cat No 1420 is the twenty fifth line of the following copy

Maulana Muhyi مولانا مصی لاری a native of Lir was according to Sām Mirzā a favourite disciple of the celebrated Maulana Jalal ud Din Muhammad Diwāwānī (d. A.H. 908 = A.D. 1502) Iaqiq Auhādī in his Urafat\* fol 69, <sup>b</sup> on the authority of the Majlis an Nafā'is of Mir Ali Shīr (d. A.H. 906 = A.D. 1500) says that Muhyi flourished during the time of Sultan Yaqūb (A.H. 893-896 = A.D. 1478-1480) and we are further told by the author of the Rīyād u-l Shīrīn fol 3,6 that the poet was alive till the reign of Shāh Tahmāsp (A.H. 930-984 = A.D. 1524-1576) Besides being a good Ma'navi writer Muhyi was equally well versed in Qasidahs and Gazals He also wrote a commentary on the *asbāb* مصنه of Ibn ul Farid d. A.H. 632 = A.D. 1234 (see No 180 8 above) which it is said was much approved by the scholars of the day After his return from Mecca and Medina the poet is said to have dedicated the present poem to Sultan Muzaffar bin Muhammad of Gujrat (A.H. 114-952 = A.D. 1111-1270) and to have received an ample reward from the Sultan

Muhyi died according to Taqī Kashi Ondo Cat p 21 in A.H. 953 = A.D. 1526

According to the copy of the poem noticed in C. Flügel n. p. 122 it was composed in A.H. 911 = A.D. 1506 a date expressed by the chronogram اصبع

For notices on the poet's life and his work see, besides the references given above, *Haft Iqlîm*, fol 80<sup>a</sup>, *Majma'un-Nafâ'is*, vol 11, fol 421<sup>b</sup>, *Khazâna-i-Âmirâh*, fol 306<sup>a</sup>, *Makhzan-ul-Gara'ib*, fol 779, *Nashârâ-i-'Ishq*, fol 1574, *Spiegelei*, Oude Cat., p. 451, Rieu, 11, p. 655, Ethé, India Office Lib Cat, Nos 1417-1420, Stewart Cat, p 66, G Flugel (l c), Wiener Jahrbücher, vol 71, *Anzeigeblatt*, p 49, and Sehefer, *Sefer Nameh*, Paris, 1881, Introd, pp 57 and 58. See also *Hâj Khal*, vol iv, p 385, and Dr Lee's Oriental MSS, London, 1830, p 59.

The *Futûh-ul-Hâlamayn* has been wrongly ascribed by some to Jâmi (see Stewart and Spiegelei referred to above) owing to a very careless reading of his name which occurs in the following verse—one of several verses quoted in this *Masnawî* from the seventh Maqâlah of his *Tuhfat-ul-Ahrâr* —

حَارِهُ حَامِي كَهْ زَ حَامِ الْمَسَبَّ  
آمِدَهُ اَرْ مِبْكَدَهُ حَمَنِ مَسَبَّ

The poem has also been ascribed by some scribes to the holy saint Muhib-ud-'Abd-ul-Qâdir of Jîlân (d. A.H. 561 = A.D. 1165), as will be seen from the following copy

A lithographed edition of the poem, ascribed to the above saint, was published in Lucknow, A.H. 1292

The name of the poem occurs in this copy on fol. 4<sup>a</sup> —

حَوْنِ دَسْوَحْ دَلْ وَ حَانِ سَدْ مَبَّ ،  
كَوْ دَ دَرْ حَرْمَبَسِنْ لَهْ ،

The name of the author is found on fol 3<sup>a</sup> as well as on fol 29<sup>b</sup> — (fol 3<sup>a</sup>) —

مَحْسِي اَرْ اَسَانَهُ اَوْ لَهْ ، سَدْ  
مَحْسِي اَرْ بَنِ هَرْ دَوْ طَلَهْ ، كَامْ حَوْسِ

Three *Târikib*-bands are found on fol 23<sup>b</sup>, the first begins thus —

السَّلَامُ اَيْ سَبَدُ اُولَادَ آدَمَ السَّلَامُ  
السَّلَامُ اَيْ سَبَدُ اَفْرَادَ حَالَمَ السَّلَامُ

The contents of the poem have been described in the *Jahibücher* (l c)

This copy, written in Mecca, contains gold and beautifully painted drawings representing the *Hâlam*, mosques, wells, mountains, and the tombs of the descendants and relatives of the prophet. They are on fol 6<sup>b</sup>, 12<sup>b</sup>, 13<sup>b</sup>, 14<sup>b</sup>, 15<sup>b</sup>, 16<sup>a</sup>, 18<sup>a</sup>, 19<sup>a</sup>, 20<sup>a</sup>, 23<sup>a</sup>, 26<sup>a</sup>, 27<sup>b</sup>, 28<sup>a</sup>, 28<sup>b</sup>, and 29<sup>a</sup>.

The headings and the prescribed invocations of the pilgrimage are written in red Naskh

The scribe gives the date of transcription of this copy (A.H. 979) and his name (وسي) in the following versified colophon —

دھنوب نہ صد و هشتاد و نہ بود  
کہ ونسی در حرم کرد این کتاب  
طبع دارد دعائی حون دعا رامض  
دعا دار حون خان احسان

The Pier Suppl. Copy No. 301 is also dated Mecca (A.H. 951)

Written in a beautiful minute Nasta'liq within gold and coloured borders with a small minutely decorated frontispiece

No. 227

fol. 58 lines 15 size 9 x 5 6 x 3½

The same

A modern copy of the same *Tutub ul Haramayn*

This copy begins with the initial line of the *Makhzan ul Asrar* of *Nizami* (see No. 37 above) in the metre of which Muhyi composed the present poem

Beginning —

سُمُّ اللَّهِ الرَّحْمَنِ الرَّحِيمِ  
كَلَمُ دُرْسِحْ حَكْمٍ

The second line in this copy is the usual initial line of the poem in most copies (See Rieu II p. 65a Sprenger Oude Cat. p. 451 Eth. India Office Lib. Cat. No. 1417 etc. etc.) It runs thus —

ای ھند کس را ندرب الھا  
کعہ دل را در بو و بھا

This copy contains more than the preceding one. It bears the full quotation of the seventh Maqalih of *Jami's Tuhfat ul Ahrar* and in

addition to the three Taikib-bands of the preceding copy, it contains seven more Taikib-bands, which begin thus on fol 43<sup>b</sup>

در س راهی که هر سه گش هم را رهبر ام  
هر قدم صی و هر کامی کسادی دیگر ام

A very ridiculous attempt has been made to ascribe the poem to the holy saint Muhi-ud-Din 'Abd-ul-Qâdîn of Jîlân (d. A.H. 561 = A.D. 1165). The name of Jâmî which occurs in some of his verses, quoted in this poem, has been boldly altered to that of Muhi. For instance, the fifth line on fol 11<sup>a</sup>, instead of حامی اران روی تخلص نمود reads here مهی اران روی تخلص نمود Again, the last line of the seventh Maqâlah of Jâmî's *Tuhfat-ul-Ahiâr* quoted here (fol 13<sup>a</sup>) reads حامی اگر حد ال ح instead of مهی اگر حد ال صاح دل ام

Moreover the following story about the great saint 'Abd-ul Qâdîn is narrated at the end of the MS. It is said that Sultân Sanjai (A.H. 511-552 = A.D. 1117-1157), the third son of Malik Shâh Siljûqî, as a token of his sincere belief in 'Abd-ul-Qâdîn, once sent him an invitation, and offered him the royal throne and the entire kingdom under his possession. The saint, heedless of worldly luxuries, refused the offer, and sent in reply the following Rubâ'i to the Sultân —

خون سر سهری رح نعم مساه ناد  
نا هر اگر بود هوس ملک سهرم  
نا یا سب حان من آن دوق دم س  
صد ملک سرور سک حونی حرم

Thus disappointed, the Sultân sent an embroidered ivory throne to 'Abd-ul-Qâdîn, and requested the saint that, if he could not come in person to his (Sultân's) country, he should honour him at least with his portrait. The saint accepted the throne and sent a portrait to the Sultân. From this throne 'Abd-ul-Qâdîn is said to have delivered sermons to his attendants and followers.

Like the preceding, this copy also contains numerous drawings representing the Haîam, mosques, tombs, etc.

Written in an ordinary clear Nasta'liq, within gold and coloured ruled borders, with a double-page 'unwâن and a small decorated frontispiece.

Not dated, apparently the latter part of the 17th century

## No 28

• fill lines 25 (in each of the two central columns)  
size 9 x 5 5 x 4½

## دیوان هلالی

## DÎWÂN-I-HILÂLÎ

A fragment of the diwan of Hilali

Transliteration —

ای نور میدا در نظر ا در ری تو ما را  
نکدار که در ری تو م میدا را

Maulana Badr ul Dm poetically called Hilali, was a native of Astarabad and by origin was a Chagatai Turk. It is said that in his early days Hilali was in the habit of producing unintelligent verses and to have thus on one occasion incurred the displeasure of the celebrated Mir Ali Shir to such an extent that he was driven out of the Wazir's presence. In his early youth Hilali again went to Herat and gained the favour of Ali Shir who perfectly satisfied with the remarkable improvement of the poet personally undertook the supervision of his education and his poems shortly after received the highest approbation of the eminent Wazir and others. Besides the diwan Hilali left two other Ma'nawis viz. Shuhub n Darwish (see Rieu n p 156 Sprenger Onde Cat p 127 Etho India Office Lib Cat Nos 142<sup>o</sup>-142<sup>o</sup> I tho Bodl Lib Cat Nos 102<sup>o</sup>-102<sup>o</sup> W Lertsch Berlin Cat pp 36 711 and 8<sup>o</sup> J Aumer p 3 Cat des MSS et Vxlographies p 389) and Sifat ul Ashiqin (see Etho Bodl Lib Cat No 1026 Etho India Office Lib Cat Nos 1430 and 1431 W Lertsch Berlin Cat pp 64 and 8<sup>o</sup> G Flugel p 380 Cat des MSS et Vxlographies p 390) Sam Mirzi fol 90 supported by the authors of the Habib ns Siyar vol 3 Juz 3 p 350 Haft Iqlim fol 30<sup>o</sup> Urafat fol 800<sup>o</sup> and several others says that Hilali has also left another Ma'nawi Layla n Majnun But Ali Quli Khan Wahh in his Rizad ush Shuhara fol 46<sup>o</sup> emphatically denies the composition of the Layla n Majnun by Hilali

It is said that after completing the Shuhub n Darwish Hilali presented the poem to Badi uz Zuman Muza (d. A.H. 920 = A.D. 1414) the oldest son of Sultan Husayn Muza (in 843-911 = A.D. 1469-1506)

and the prince, being greatly pleased with the work, amply rewarded the poet.

When 'Ubayd Ullâh Khân Uzbek conquered Herât, Hilâlî addressed a Qasîdah to the Khân and was admitted to his service. But the poet did not live to enjoy the Khân's favour long, as Mullâ Baqâ'i Lang and Maulânâ Shams-ud-Dîn Quhistânî, and several other persons of the Khân's court conceived a bitter malice against the poet, and accused him of being a Shî'ah heretic. Consequently the innocent Hilâlî was murdered by the Khân's order.

In one of our copies of the *Tuhfa-i-Sâmi*, dated A.H. 968, the date of Hilâlî's death is fixed in A.H. 936 = A.D. 1529. This date is also found in *Raqîm* (see Rosen Institut, p. 126) as well as in *Taqî Auhadî*, fol. 800<sup>b</sup>, *Riyâd-us-Shu'âîâ*, fol. 465<sup>a</sup>, *Khazâna-i-Âmuâh*, fol. 396<sup>a</sup>, *Makhzan-ul-Gaiâ'ib*, fol. 1006, *Natâ'ij-ul-Afkâî*, p. 466, *Nashâtar-i-'Ishq*, fol. 2028, etc. It is further supported by a statement that the man who executed Hilâlî was named *الْمُرْسَلُ*, and that *الْمُرْسَلُ*, the chronogrammatic value of which is 936, formed the *Târîkh* of the poet's death. Another copy of the same *Tuhfa-i-Sâmi*, dated A.H. 971, gives the poet's death in A.H. 939 = A.D. 1532, and this date is also found in *âtash Kadah*. See also Rieu, II, p. 656, Spieger, Oude Cat., p. 426, Ethé, Bodl. Lib. Cat., No. 1019, Ethé, India Office Lib. Cat., No. 1423, W. Peitsch, Berlin Cat., pp. 147, Nos. 3 and 701, No. 38, G. Flugel, I, p. 593, J. Aumei, p. 35.

For further notices on the poet's life, see *Mâbîb-us-Sîyâî*, vol. III, Juz 3, p. 350, *Haft Iqlîm*, fol. 305<sup>b</sup>, *Majma'un-Nafâ'is*, vol. II, fol. 534<sup>b</sup>, *Majma'un-Fusahâ*, vol. II, p. 55, etc.

The dîwân of Hilâlî has been lithographed in Lucknow in A.H. 1263 and 1281, and in Cawnpore, A.H. 1281.

This copy of the dîwân contains only Gazals up to the letter *س*, and breaks off abruptly with the line

ای احل مسوی هلالی نهر حان بردن مبار  
راکه عاسی کاه مردن حان سهان مبدهد

The Gazals are alphabetically arranged, and the total number of verses does not exceed three hundred and sixty.

Written in an ordinary *Nasta'liq*

Not dated, apparently 18th century

No 229

fol 79 lines 12 size 8½ x 1 6 x 3

د ول لسانی

DÎWÂN-I-LISÂNÎ

Beginning with Ghazals in alphabetical order —

رہی ۰ ۰ بی بادی لازی داده جو سہا  
حہ موالک سو سے مرسک سائرا طوں گرد لہا

Wajih ud Dun Akhl Ullah poetically called Lisani was originally from Shiraz but on account of his frequent residence in Tabriz he is sometimes called Tabrizi. He spent also a portion of his life in Isfahan which he is said to have left subsequently for Hamadan. Sam Mirza a constant companion of Lisani in his Tahsîl Sami fol 103<sup>b</sup> says that the poet led the life of a pious Darwîsh but he passes the following remark on the poetical compositions of the poet —

اسعار او ستر گریہ واعظ سدہ

Although Sam Mirza who says that he had the opportunity of reading Lisani's poems occasionally passes the above remark on the poems of the poet yet Taqi Anhâh (fol 63<sup>a</sup>) who saw about ten thousand verses of Ijsam gives him a high place among the poets of the latter period and after observing that the poet adopted the style of Hasîr Fîzam and Shâhîndî says that Lisani was particularly well versed in Qasidas and Ghazals —

حصوصا شرل و مقصده حان کسہ کہ سادہ و نادی در معارض  
صحر مساري نل معصرہ بردباری فرمودہ

and that he was followed and imitated by Sharaf Shâristî Wahshî Muhtashîm and Dâmuî.

It is said that Maulâna Shârif of Tabriz (see No 233 below) a pupil of Ijsani being jealous of his master's celebrity collected a number of foul verses from the diwâh of his master and sarcastically styled them as سهو اللسانی or سهو اللسان

In the beginning of the year A.H. 941 = A.D. 1534, when Sháh Sulaymán of Rúm was marching upon Tabríz, Lísání died in the course of his prayer in the mosque of the city and was buried in Surkháb. According to Khushgú, as stated by Spriengel (Oude Cat., p. 473), the poet died in A.H. 991 = A.H. 1583, but this seems improbable.

See, besides the references given above, *Haft Iqlím*, fol. 69<sup>b</sup>, *Majális-ul-Mu'minín*, fol. 604<sup>b</sup>, *Riyád-us-Shú'aíá*, fol. 362<sup>b</sup>, *Khazána-i-'Ámuáh*, fol. 301<sup>b</sup>, *Khulásat-ul-Afkár*, fol. 168<sup>a</sup>, *Átash Kadah*, p. 389, *Makhzan-ul-Gará'ib*, fol. 745, *Majma'-un-Nafá'is*, vol. ii., fol. 404<sup>a</sup>, *Natá'ij-ul-Afká'í*, p. 373, *Nashítar-i-'Ishq*, fol. 1538, etc. Compare also Rieu, ii., p. 656<sup>b</sup>, G. Flugel, 1, p. 584, Hammei *Redekunste*, p. 391, and Erdmann, Z. D. M. G., xii., pp. 518-535.

The *Gazals* are followed by a few *Mukhammasát*, *Muqatta'át*, and *Rubá'ís* at the end.

fol. 77<sup>a</sup> *Muqatta'át*, five in number, beginning of the first —

تا کی ار تویه در حور و حعا نکساید

تا نکی ده نبر تر و بیر و رنا نکساید

fol. 77<sup>b</sup> Two *Qit'as*, beginning of the first

نا من یکی در سخراں گف کر حه درو

دوري کسی در هر که نوصل تو مانس...

fol. 78<sup>a</sup> *Rubá'ís*, fourteen in number. The first two parts of the first two verses in the initial *Rubá'í*, and the second two parts of the verses in the sixth and seventh *Rubá'ís* are pasted over with paper. The second part of the first verse of the initial *Rubá'í* runs thus —

ای معی مخفی و هویدا ھے تو

The third *Rubá'í* clearly reads thus

گردیم الہی رمساہی تویه

ور معسی و نامہ مساہی تویه

لندیم که جعل و قول مسہوم ، و حیلہ

لمس ار ھے مسند م الہی تویه

The copy ends with the following last *Rubá'í* —

ای حس کے سریں سما م بطیلی

در دل حوس را دوا م طلبی

حون برتوی ار بور حدا در دل تی

ار دل طلا اپیه ار حدا م طلبی

This copy does not contain more than one thousand verses in all  
 A splendid copy dated A.H. 972 written only thirty one years after  
 the poet's death by one Dā'ūt Muhammad  
 The colophon runs thus —

فرغ عن سواد هذه الكتاب نسخة المطلب الوهاب بعد  
 المطلب نسخة محمد الكاتب بتاريخ شهر حمد الامر سنه اما  
 و ن و ا

Written in a fine clear Nastaliq within gold ruled border with a  
 small faded frontispiece

The MS. is pasted over with pieces of paper in many places

No. 230

full 193 lines 23 size 12 x 6 7½ x 4

The same

Another copy of Lāsim's diwān containing Gazals in alphabetical  
 order

Beginning —

در نارما هه حسب گر کند ملامت ما

که کسح مسکده می گویند ملامت ما

This copy a modern one contains more than eight thousand verses  
 It is written in an ordinary cursive Nastaliq

Dated 10th Sha'ban A.H. 1258

No. 231.

full 484, lines 17, size  $13\frac{1}{2} \times 8\frac{1}{2}$ ,  $9\frac{1}{2} \times 5$ .

کلیات اهلی شیرازی

## KULLIYÂT-I-AHĽÎ SHÎRÂZÎ.

The poetical works of Ahlî Shîrâzî.

The author of the Suhuf-i-Ibrâhîm, fol 99<sup>a</sup>, says that Ahlî Shîrâzî was a friend of the celebrated philosopher Dawwânî who died in A H 908 = A D 1502, see Rieu, p 442<sup>b</sup>. There is a great danger of the poet's being confounded with his contemporary namesakes, Ahlî Târiânî, a pupil of Jâmî, who died in A H 902 = A D 1496, see Safînah, No 4 (col 212 in Ethé, Bodl Lib Cat), and Ahlî Khwâsâñî, who died in A H 934 = A D 1527, see Spienger (Oude Cat., p. 319), and Ahlî of Târân, who flourished during the time of Shâh Tahâmâsp, see Safînah, No 75 (col. 214 in Ethé, Bodl Lib Cat). In addition to his being well versed in the various kinds of poetical composition, he possessed wonderful ingenuity in the artifices of versification. On one occasion he composed a poem in praise of Mîr 'Alî Shîr, in imitation of the well-known artificial Qasîdah (قصيدة محسنة) of Salmân, and sent it to the wazîr. The poem met with the highest approbation of the learned wazîr, who, along with other distinguished poets of the imperial court, declared it to surpass even the poem of Salmân. The poet's reputation was further established by the composition of his wonderful Masnawî Sîhi-i-Halâl, in which he combined all the beauties of Kâtîbî's two separate poems, the Majma ul-Bahâiyâن and the Tajnîsât, also called the Dah Bâb. Ahlî died at an advanced age in Shîrâz in A D 943 = A H 1536, and was buried in Musallâ by the side of Hâfiż Mullâ Mîrak, a contemporary of Ahlî, gives the date of the poet's death in the following line of a versified chronogram —

ناد ساه مسعا نود اهلی

A Gâzal of the poet, with the following opening line (found on fol 108<sup>a</sup> in this copy), is said to have been inscribed on the poet's tombstone. —

حالم بیرون و اساعده نهلوی او کرد  
او حمله مسنه رحم مسوی او کرد

For notices on the poet's life see *Tuhfa-i-Sani* fol 102 Habib us Sivar vol iii Jaz 1 p 112 *Mujlis ul Min min* fol 603 *Hift Iqlim* fol 71 *Taqi Auhadi* fol 91 *Majma'at Nasr* vol 1 fol 8 *Riyad u h-Shi'ra* fol 22<sup>b</sup> *Milhizan ul Garaib* fol 40 *Nash'at-i-Ihq* fol 103 *Miftah ut Tawarikh* p 221 *Nita'ij ul Afkar* p 260 For further details of the poet's life and his works see Sprenger Onde Cat p 320 Rien n p 607 The Bodl Lib Cat Nos 1027 and 1028 Etho India Office Lib Cat No 1432 G Hugel 1 pp 585-587 Cat des MSS et xylographes p 301 W Pritsch Berlin Cat p 57 Blind Century of Persian Ghazals No 7 and Erdmann in *Zeitschrift des D M Q* xv pp 775-785

### Contents —

#### I

fol 1<sup>b</sup> Ghazals in alphabetical order

Beginning —

ای حرب صنایع تو سدر دنیان ما  
اک حرب دنیان در دهان ما

#### II

fol 208 A series of Rubais

Beginning —

یارب گه آلوده ز دنیا سرم  
بی وحده وصل خود ۱<sup>a</sup> بی سرم  
در روده ۱<sup>a</sup> تو بودم همه عمر  
بی دوست ۱<sup>a</sup> هم ارسیا سرم

#### III

fol 312<sup>b</sup>

سحر حلال

SIHR I HALÂL,

OP

LAWIUI SORCERY

In this wonderful *Masnavi* Abhi has united both the artifices of metre and play upon words found separately in *Katibis* two poems viz *Majma'ul Bahayn* and *Taqi*—that is to say this poem can be read in two different metres viz *ماعلائی فاعلی* and *مسعلی فاعلی* and that the last words of both of the hemistiches of

a verse are the same but with different meanings. The poem deals with the love story of Prince Jâm and Princess Gul

Beginning with a short prose preface

او ده اي نا مجدود و مکر نامعذود راوار صا ده  
ام ، الح

From this preface we learn that Ahlî, being jealous of the celebrity of Kâtibî's above-named poems, made up his mind to surpass Kâtibî by composing the present Masnawî

fol 313<sup>b</sup> Beginning of the poem

ای ھمه عالم نرتو بی سکوه  
رمعت حاکه در تو بیس کوه

fol 317<sup>b</sup> Beginning of the story

مساقی ار ان مسرنہ یاقو، ده  
قوتم ار ان مرته یاقو، ده

#### IV

fol 329<sup>a</sup>

سمع و بروانہ

SHAM'-U-PARWĀNAH;

OR,

“CANDLE AND MOTH”

Another Masnawî Beginning —

سام آنکه ما را ار ھای  
دھد بروانہ سمع هدای

After praising God, the prophet, and 'Alî, the poet eulogises the king Sultân Ya'qûb Aq-Qayânlu (A.H. 884-896 = A.D. 1479-1490), to whom the poem is dedicated

The story begins on fol 334<sup>a</sup>

حدسی دارم ار روسن دلی یاد  
سی مسرين تر ار مسرين و مرھاد

In the epilogue the poet says that this Masnawî consists of one thousand and one distiches, and that it was composed in A.H. 894

حوار تعداد نو وعه مزاد امس  
سام حق هزار و هشت میلاد امس  
محض از نیزه ناریچس کم کم  
نود تم الكتاب الله اعلم

The chronogrammatical value of the words **تم الكتاب** is equal to 694.

v

مسوی در ۳۵، A very short Masnawi styled here is  
مسون عمارت

Beginning —

ھے نہال سب اُن حتمیتی مسوں  
کر دیں میر دیاں دہ بُر گردیوں

VI

fol 359 Qasidas

### Beginning —

الله حکم رکن دشیر سری

This section contains Qasidas in praise of God the prophet Ali the Imams Shah Ismail Safawi Sultan Yaquh Sultan Muzaffar Shah Quli Beg Shah Akhi Beg Mir Shauf Jurjani Khafis ud Din Qadi Nizam ud Din Ahmad Mir Mum ud Din Ahmad Sad ud Din Mas ud and Malik Abd Ullah.

vii

fol 407 Tarji bands

### Beginning —

ای دهان ولب ر جان حومسر  
دهن ار لب لب ار دهان حومسر

VIII

fol 409 Mukhammasat

### Beginning —

لین همه ~ م بوای حامی ساک ~  
دل د ~ ، حاک مدد این دهربی بریان ~

IX

fol 410

مذکوراً

## Miscellaneous.

### Beginning —

رهي ذ ماسخر ۷ پس تو دومنان دلساد الح

10

fol 411<sup>b</sup> Muqatta'at

### Beginning —

ایدل نجود دهیز کردی حلاص ار اانکه الی

This section contains several *Qit'as* expressing the dates of the death of Khwâjah Hasîn, Shâh Mulla, Shâh Quli, Khwâjah 'Am ud-Dîn, Mîr Khân, Shaykhî Muhammad Lâhiyî, Sayyid Sharîf, Khwâjah Ishâq, and others.

XI

fol 419<sup>b</sup> Ma' siyah or elegies

## Beginning

وا حسروتا که دیدئ حسرو ، نر آه ، هند

## در ماتم حسن علی دل کیا، سد

It ends with a series of Tarkib-bands, styled ترکیب، سد در، which begins thus مرسه ایسیل الدین سگه،

آنکه ره اسرل مفسود برگه آند الح

On fol 423<sup>b</sup>-426<sup>a</sup> is a repetition of the first twenty-nine Rubâ'is found on fol 258<sup>a</sup>

XII.

fol 426<sup>b</sup>

## مساقی نامہ

## SÂQÎ NÂMAH.

A series of Rubâ'is in alphabetical order, with a short prose preface

## Beginning

اولد ار-هـ د و د ای هـ ان آمریکـ و درود بر روان هـ د

المرسلون

Beginning of the first Rubai on fol 42, —

مسافی قدحی که کار مازا حدا  
ور و و حود نده بوار اسے حدا

### VIII

fol 43<sup>b</sup> Another series of Rubais styled as گنجینہ with a short prose preface

Beginning —

بر سده لیا ند بر اریاب صورت و معنی که این سده کم نصاعی  
اہلی مسرا ری آخ

Beginning of the first Rubai on fol 43c —

ای آنکه درب قله صا نطران آخ

These Rubais describe the various cards of the game and are written for a pack of cards. See Sprenger Onde Cat p 322 Rieu II p 656 Ethn. Ind. Office Lab Cat No 1432 5 etc

### IV

fol 44<sup>b</sup>

#### معنای

A series of riddles on the names of the prophet Al Hasan Husayn Jafer Musi and others

Beginning —

آب حوان موسی بود آن لعل لب ران حوسرا است  
در صفا آن لعل خامس از حوه ران حوسرا است

### V

fol 44c

#### قصیده مقصوع اول در ملح علی سر

A highly artificial Qasidah in honour of Mir Ali Shir with a prose preface

Beginning —

حمدی از حد افرون و مسامی از خامس سروں سراوار صانع

سخون آخ

Beginning of the Qasidah on fol. 447<sup>a</sup>.

سیم کاکل مسکن کرامه ، حوسو نگار  
 سیم مسیل نهاد کهانه ، مسک تار  
 سیم سرد از آهو ولی نه رین حوسیر  
 سیم گل ورد اما حسن نه سیر نار

The chief subtleties in it are that all the words of two and two and three and three bayts, written in red ink, if connected, form altogether a new bayt of a different metre and different trope, for instance, from the above two bayts we can work out the following

سیم کاکل مسکن کرا سرد ارین حوسیر  
 سیم مسیل نهاد کهاریزد حسن سر

Besides this there are other subtleties described at length in Ethé, Bodl. Lib. Cat, No 1027.

#### XVI.

fol. 458<sup>a</sup>

قصيدة مسحوع دوم در مدح سلطان یعقوب

Another artificial Qasidah in praise of Sultân Ya'qûb with a prose preface

Beginning —

حمد سعد و سلام نعمان من صبر ، عز ، را الح

Beginning of the Qasidah on fol. 458<sup>b</sup>

هوای نه ، کوید ، سیم سر نار  
 مدادی نکه ، موییب سیم مسک تار  
 ندید گلشن عالم حوسرو نالای ،  
 ورد در نهاد حسن حوسو گل در سار

#### XVII

fol. 471<sup>a</sup>

قصيدة مسحوع ناله در مدح ماه امداد رضوی

A third artificial Qasidah in honour of Shâh Ismâ'il Safawî with a prose preface

Beginning —

حمد و سامن صالحی را که فهرست — اه موحداد و دنایه  
حربده کاییاب الح

Beginning of the Qasidah on fol 472 —

هوای گلیس کوت نسم ناد نهار  
گدای حرم موسیه م مسک تار  
مگر کسود در حان هوای آن سر کوی  
که بوی حسر سارا دمسد از ان گلزار

The last two Qasidas are also full of subtleties described in detail in  
Edui Bodl Lib Cat (loc cit)

These Qasidas are very close imitations of the artificial Qasidas of  
Salman of Sawah whom the poet mentions in the preface of his first  
artificial Qasidah

Written in ordinary Nastaliq within coloured borders with an  
ordinary frontispiece and a double page unruu at the beginning

Not dated apparently 17th century

No 232

fol 101 lines 10 size 8½ x 6 7½ x 3½

دروان سرم ساد قروی

DÎWÂN-I-MÎRAM SIYÂH

A good copy of the diwan of Miram Siyah Miram Siyah who also  
adopted the poetical title of Fir سر مصلح و نور  
was originally a native of Qazwin but on account of his frequent  
residence in Herat he is generally known as Miram Siyah of Herat  
According to Faqî Auhudi fol 694<sup>b</sup> and the author of the Riyâl ush  
Shuara fol 379 he was a disciple of Baba Ali Shah Abdal and be  
longed to the Malamatîyah sect that is the sect of the Sufis who are  
apparently sinful but religious at heart To this the poet himself refers  
thus on fol 93<sup>b</sup> of this copy —

ای من ر حامیان سبدان نگریز  
 ور درد کسان بی سرو نا نگریز  
 ار کوچه عاوه بـ مساحاد . ما  
 ما اهل ملامتمنم ار ما نگریز

Sâm Mîzâ, in his *Tuhfa-i-Sâmi*, fol. 129<sup>b</sup>, says that Mîram Siyâh of Herât was a man of amiable disposition, and passed a very depraved and dissolute life, as, he says, may very well be judged from his own verses, while Amîn Râzî (*Haft Iqlîm*, fol. 199<sup>b</sup>), in defending the poet, states that Mîram was noble in disposition, pure of faith, and spent his time in constant devotion to God, but that, in order to conceal his mysteries, he composed and spread abroad indecent and licentious verses.

The precise date of the poet's demise has not been fixed by any biographer. Di Rieu in his Supplement, p. 221, on the authority of Sâm Mîzâ's *Tuhfa-i-Sâmi* (composed in about A.H. 957 = A.D. 1550), alleges that the poet was then living at the time of composition of the said *Tadkînah*, and Di Ethé in his India Office Library Cat., No. 2061, probably on this statement of Di Rieu, asserts that Mîram was still alive in A.H. 957. But in the two copies of the said *Tuhfa-i-Sâmi* in this library, one dated A.H. 968 (A.D. 1560) and the other A.H. 971 (A.D. 1563), both of which were written during the lifetime of the author (Sâm Mîzâ died in A.H. 984 = A.D. 1576) and only ten and thirteen years after the composition, the poet is not only spoken of in the past tense, but it is distinctly said that he died in Mâwarâ-un-Nâhî. It is clear that Mîram was still alive in the reign of Humâyûn (A.H. 937-963 = A.D. 1530-1556), at least in the beginning of it, as we can conclude from the poet's letters addressed to this emperor. Mîram also corresponded with Sultân Husayn Mîzâ (A.H. 873-911 = A.D. 1468-1505), Bâbâi (A.H. 899-937 = A.D. 1493-1530), Shâh Ismâ'il Safawî (A.H. 909-930 = A.D. 1503-1523), Husayn Wâ'iz Kâshîfî (d. A.H. 910 = A.H. 1504), and other contemporaries of these well-known persons. A copy of Mîram's correspondence with the above-named persons, *اسماء مسرم مسایل* is noticed in Ethé, India Office Lib. Cat., No. 2061.

For notices on the poet's life, see, besides the references quoted above, *Majma'-un-Nafâ'is*, vol. II, fol. 458<sup>b</sup>, *Khulâsat-ul-Afkâî*, fol. 189<sup>b</sup>, *Makhzan-ul-Gâ'ib*, fol. 797, etc.

According to the following verse in the conclusion it would appear that the poet completed this dîwân in A.H. 911 = A.D. 1505 —

این سده که هنروی چون کرد مساه  
 در مسد و یارده ناسام رمبد

The contents of this copy closely agree with those of the Rieu Supplement p 221

Begins with the following Tarji band followed by a preface —

حسن سلطان بی سان آمد  
مالک الالک لا مکان آمد

The burden runs thus —

حسن تکدای نر دو عالم کو  
لنس فی الكتاب لا هو

The preface begins thus on fol 3<sup>b</sup> —

حمد نحمد دانایی را که صورت نظم ندید کتاب رمده کل  
تصویر او آن

In this preface the poet says that in writing these licentious and obscene poems he has followed the footsteps of Sa'di and other Sufi poets and that he has like them represented pure Sufic thoughts under the veil of sensual expressions

Gazals in alphabetical order beginning on fol 4<sup>b</sup> —

ای اه بورهای هر گمراهی  
ور سر بور آه دل هر آکاهی

Muqatta at Le<sub>2</sub> in min<sub>2</sub> on fol 89<sup>b</sup> —

مسی کف سرم نه ناره  
که بود اور حس ماه نایان حصل

I ubas beginning on fol 93 (Obscene)

The initial I uba begins with the line —

ای قادر صرم رفع الدرحاب آن

quoted in Rieu Supplement *ibid* is the second here

Another prose preface followed by a new series of Rubas similarly indecent beginning of the preface on fol 97 —

اما بعد حس گردد حرق درنای گناه المدرس نا نلسن گمراه

سرم ساد آن

This collection of the Rubâ'is is alphabetically arranged and seems to be incomplete, as the MS ends with a Rubâ'i ending in the letter ن

A dîwân of Mîrâm with a different beginning is noticed in Ethe, Bodl Lib Cat, No 1029

Written in a clear Nasta'liq, within gold and coloured-ruled borders

Not dated, apparently 17th century.

No. 233

fol. 34, lines 15, size  $6\frac{3}{4} \times 4\frac{3}{4}$ ,  $5\frac{1}{4} \times 2\frac{3}{4}$

دیوان شریف تبریزی

DÎWÂN-I-SHARÎF-I-TABRÎZÎ.

A very rare dîwân of Shârif-i-Tabrizî containing Gazals in alphabetical order

Beginning —

ای نحل تمیا قد رهای تو ما را  
ار نای در افکند تمیا تو ما را  
حون حاک ساریم گریان که حواله  
در حاک ساند آتس سودای تو ما را

Maulânâ Sharif of Tabriz, مولانا شریف، تبریزی, a pupil of the celebrated Lisâni (see No 228 above), flourished during the reign of Shâh Tahmâsp Safawî (A H 930-984 = A D 1524-1576). Although a poet of great distinction Shârif is seriously condemned by his biographers for being ungrateful to his master Lisâni, some of whose weak poems he collected and mischievously styled مهو اللسان. The author of the âtash Kadah, p 446, states that Haydâî, another pupil of Lisâni and a bitter enemy to Shârif, composed the لسان الله in defence of his master and in answer to Sharif's مهو اللسان. (Haydâî came to India and was introduced to Akbâî by Mir Muhammad Khân Ankâ, governor of the Panjâb, who died in A H 983 = A D 1575. He left a dîwân and a Masnawî in imitation of Sa'dî's Gulistân. See Haft Iqlîm, fol 333<sup>b</sup>)

On one occasion Sharif addressed a Qasidah in praise of Giyas ud Din Ali Shirazi known as Giyas Kahrab a distinguished officer in the court of Shah Tahmasp Safawi but receiving no reward in return Sharif revenged himself by writing a satire on the said officer. The matter was brought to the notice of the king and he was offended to such an extent that he passed an order for the immediate execution of the poet. On being requested by Sharif the king personally read the Qasidah which he took to be a mere jest. The poet however addressed another Qasidah to Giyas as an apology and was in return handsomely rewarded.

Sam Mirza says that while he was in Ardabil Sharif died there of plague in A.H. 906 = A.D. 1549. Taqi Ishraqi (Sprenger Oude Cat p 22 No 231) places the poet's death in A.H. 951 = A.D. 1550.

Notices on the poet's life will be found in Tuhfat i Sami fol 120 Haft Iqlim fol 331 Taqi Auhadi fol 361<sup>b</sup> Majma un Nafa is vol 1 fol 233 Riyad ush Shuaia fol 118 Yad i Bayda fol 10<sup>b</sup> Ikhazana i Amrash fol 198 Makhzin ul Garaib fol 400 Nashtar i Ishq fol 897 Suhuf i Ibrahim fol 443<sup>b</sup> Ata h Kadash p 446 Nataj ul Afkar p 32 etc

The MS ends with the following line —

مردم چو سریف ار ، دریه سوم نار  
گر خد عالم در بی نایوب من آی

Written in ordinary Nastaliq within coloured border  
Dated A.H. 994

Scribe مسعود الدین

No 234

fol 69 lines 12 size 8 x 4<sup>1</sup> 4<sup>1</sup> x 2<sup>1</sup>

دیوان حیدر کالوچ

DÎWÂN-I-HAYDAR-I KALÛJ

The lyrical poems of Haydar i Kaluj consisting of Gazals in alphabetical order and a few Ruba'is at the end

Beginning —

ای در دو چهار دول ، وصلت هوسن ما  
وصل تو بسند گونه هوسن ملتمنس ما  
ما <sup>این</sup> دل دل داد دل حود رکه حوا <sup>ه</sup> م  
هون سنه ، کسی <sup>ه</sup> ر تو فریاد رمن ما

Haydai-i-Kalûj, was, according to Sâm Minzâ and other reliable authorities, a native of Herât in Khurâsân Wâhh in Rîzâd-ush-Shu'ârà, fol. 96<sup>b</sup>, in supporting the above statement, quotes the following verse of the poet (not found in this copy)

هدار از حاک حراسان کرد آه <sup>ه</sup> گه ، عران  
گرده مایل حاد . حوان تیریز آمدہ

But unfortunately, the above verse simply means "From Khurâsân Haydai intended to go to 'Iâq," and does not necessarily imply that the poet was a native of Khurâsân

Haydai was born during the reign of Shâh Ismâ'il Safawî I (A.H. 907-930 = A.D. 1502-1524), and his celebrity as a poet was fully established in the reign of Shâh Tahmâsp Safawî (A.H. 930-984 = A.D. 1524-1576)

Although Haydar was quite illiterate, as is unanimously admitted by his biographers, yet the beauty of his style and the sublimity of his ideas are so perfect that he can by no means be ranked inferior to the learned poets of his age, and it is said that he excelled most of his contemporaries in lyrical poems and occasional extempore verses. The author of the Makhzan-ul-Gâiâ'ib, fol. 193, says that Haydai used to carry writing materials about with him, and whenever any verse occurred to him he asked the passer-by to note it down. In his early days he took to the profession of a baker, and hence is known as Haydai-i-Kalûj. Contented with the small income of his trade, which he frequently carried as far as India, he never sought the favour of nobles and princes.

Sâm Minzâ says that Haydar's Gazals excelled his other compositions and that the poet has left about ten thousand verses. The author of the Khulâsat-ul-Afkâr, fol. 50<sup>a</sup> (maigün), mentions having possessed a copy of the poet's dîwân containing three thousand verses. This copy consists of a little more than eight hundred verses.

The poet died, according to Taqî Kâshî (Oude Cat., p. 22) and other reliable authorities, in A.H. 959 = A.D. 1551

For notices on the poets life see Majma un Nafa is vol 1 fol 116<sup>b</sup> Ātash Kadah p 202 Suhuf i Ibrahim fol 234 Nataij nl Afkar p 120 See also Sprenger Oude Cat p 423 Ethe Bodl Lib Cat No 1030 Riet n p 736 A short extract from his diwan is noticed in J Aumer p 22 1 3

fol 67 Beginning of the Rubai is fourteen in number —

ار عمر خرس وصال حاتم بود امس  
 در مرک سیان فراو حرمان بود امس  
 من رور مساه می سسلم همه عمر  
 ان رور مساه سام همان بود امس

The MS ends with the following Rubai —

بر دل در میر کسایی همه سود  
 نا من بسر حایت آیی همه سود  
 حون در مدم سفای همه روح  
 نک لحظه مدم رنجه نسایی همه سود

The Maqāmāt consisting of fifty bayts noticed in Ethe Bodl Lib Cat loc cit is not found in this copy

This splendid copy transcribed only eight years after the poets death is written in a beautiful minute Nastaliq within gold and coloured borders with a small artistic frontispiece The original folios have been placed in various coloured new margins

Several seals of Abd ur Rashid Daylamī Iniyat Khan and of other Umaras of Shah Jahan's court are affixed on the title page

Dated A.H. 967

## No. 235.

fol. 399, lines (centre column) 14, (marginal column) 28,  
size  $9\frac{1}{4} \times 5\frac{1}{4}$ ,  $7\frac{1}{4} \times 3\frac{1}{4}$ .

بِهِجَّةِ الْمَاهِفِ مَعْرُوفٌ، بِهِ كَادَ مَعْجَزٌ (وَ...)

## BAHJAT-UL-MUBÂHIJ,

KNOWN AS

## KITÂB-I-MU'JIZÂT.

A *Masnawî* poem in the metre of Jâmi's *Yûsuf Zalikhâ*, dealing with the miracles performed by the prophet, 'Alî and other Shî'ah Imâms, with some other important incidents connected with their lives

By Hayrâtî of Tûn

Beginning

الَّذِي أَرَدَ مِنْ سَدِ بَرَدَار  
مَرَا دَر سَدِ حُونَ وَ مَكَدَار

Maulânâ Hayrâtî, مولانا محمد تقی الدین رتی البوی, as stated by himself, as well as by Amîn Râzî in his *Haft Iqlîm*, fol 233<sup>b</sup>, Âzâd in his *Khazâna-i-Âmînah*, fol 138<sup>a</sup>, Âdur, in his *Âtash-Kadah*, p. 95, and some others, was a native of Tûn, but the fact that the poet was brought up in Merv and died in Kâshân has caused great confusion among the biographers in assigning the birthplace of the poet. The author of the *Makhzan-ul-Garâ'ib*, fol 194, fixes Bukhârâ as the birthplace of the poet. Ilâhî, in his حَرِيَّة (Spienger, Oude Cat., p 75) calls the poet a native of Merv. Others style him as Hayrâtî Samâiqandî (see Blochmann's translation of *Â'in-i-Alkbaî*, vol 1, p. 187). Again Ârzû, in his *Majma'un-Nafâ'is*, vol 1, fol 122<sup>a</sup>, makes the poet a native of Mâwâlâ-un-Nahr (Transoxania), and is of opinion that there were two other poets of this name, viz., Hayrâtî Kâshânî and Hayrâtî Samâiqandî. Azâd in his *Khazâna-i-Âmînah*, loc cit, says that Mîzâ 'Alâ-ud-Daulah Qazwînî, a contemporary of Hayrâtî, in his *Nafâ'is-ul-Mââsî*, compiled A.H. 973-982 = A.D. 1565-1574, calls Hayrâtî a native of Tûn. However, Hayrâtî flourished during the reign of Shâh Tahmâsp Sâfawî (A.H. 930-984 = A.D. 1524-1576). Although he enjoyed unlimited royal favours, yet he, on account of his constant habit of drinking, very often incurred the displeasure of this monarch.

Being a fierce Shiah of the most bigoted nature he conceived a bitter hatred against the Sunnis and took delight in writing satires on them and in abusing the first three caliphs. It is said that on one occasion some of the courtiers of Shah Tahmasp being jealous of the poet's position took some of these satirical verses to the king and alleged that Hayrati was so ungrateful as to write satires on His Majesty. Being afraid of falling a victim to the wrath of the king Hayrati fled to Gilan. He however regained royal favour by composing a beautiful Qasida in praise of Ali in whose name he supplicated the mercy of the king.

The poet subsequently went to Kashan where he died by a fall from the roof of his house on the 5th of Safar A.H. 961 = A.D. 1554. This date is fixed by his contemporary Muhtashim in the following versified chronogram —

لدوستی علی رف و بهر تاریخ  
مشاعر علی آمد ر عالم با

The words مشاعر علی are equal to 961

Another chronogram expressing a more precise date is —

سال فوتس حو حواسم گشید  
او ساه صفر ر نام افداد

The chronogrammatical value of the second line is 961

The author of the Ātash Kadah gives a later date of the poet's death viz. A.H. 970 = A.D. 1562 (See Ethic Bodl. Lib. Cat. col. 267 No. 148). Still later is the date given in the Safinah (see Ethic Bodl. Lib. Cat. col. 21<sup>o</sup> No. 253) where it is stated that the poet died in A.H. 989 = A.D. 1581 on a journey to hashmir in Akbar's reign.

Besides the present work the poet has left a *diwan* (see Spronger Ouloo Cat. p. 424 Rien p. 874 Ethic Bodl. Lib. Cat. No. 1031 Ethic Ind. Office Lib. Cat. No. 143, etc.). He is also said to have left another *Masna* called مسوی کلار in imitation of Sa'di's Bustan. The total number of his verses is said to be about forty thousand.

For notices on the poet's life see besides the references given above Tuhfa-i-Simi fol. 103<sup>b</sup> Riyad ush-Shi'ar fol. 101 Nashtar-i-Ishq fol. 45<sup>b</sup> Suhuf-i-Ibrahim fol. 230<sup>b</sup> Natayyul Afkar p. 170 Khulasat ul Afkar fol. 296<sup>b</sup> etc.

In the prologue of the poem fol. 9 the poet after praising God the prophet and Ali says that he had already immortalized his name by his Qasidas, *Gazals* and *Ruba'i*s but had a long felt desire to compose a *Masnavi* poem. One day when he was present in the court

a man from Shîrâz came with a book entitled *Bahjat*, dealing with the lives and miracles of the prophet, 'Alî, and other holy Imâms. That agreeably to his wish he was ordered by the king to turn the whole work into verse. Hence the present composition.

The book is divided into forty-four sections, which are described in Rieu Suppl., No 303.

In the epilogue the poet draws a comparison between the Shah Nâmah of Firdausî and his present work, and says that he has dealt with the true and sacred accounts of the prophet, 'Alî, and other holy Imâms, while Firdausî has wasted his energy in narrating the fabulous stories of the infidels.

The date of composition, viz., A.H. 953, is obtained from the title of the work slightly altered.

هُمْ اَرْ اَعْجَار اَيْنِ اَسَا . مَا حَرْ  
كَبْ . مَعْجَرَا . آمَدْ نَاهِرْ

The words . . . مَعْجَرَا . . . , which are the Imâlah of the title of the work, are equal to 953.

In the last line but one the poet says that the poem consists of twenty thousand and eight hundred verses —

حَوْلَلْ دَرْ فَكَرْ تَعْجِنْ حَدَدْ سَدْ  
دُوْ نَارَهْ دَهْ هَرَارْ وَهَنَّهَدْ سَدْ

Written in a fair Nasta'liq, within gold-ruled borders, with a faded frontispiece. The headings are written in red.

Dated, 21st Dulhijjah, A.H. 1055.

### No. 236

fol. 373, lines (central column) 14, (marginal column) 28,  
size  $9\frac{1}{2} \times 5\frac{1}{4}$ ,  $7\frac{3}{4} \times 3\frac{3}{4}$

The same

Another copy of Hayyati's *Kitâb-i-Mu'jizât*, identically the same as the preceding copy.

Beginning as above.

The MS. bears several seals of Wâjîd 'Alî Shâh, the last king of Oude, with the usual inscription —

حاتم واحد علی سلطان حالم بر کتاب  
نایب و بر نور نادا تا فروع آفتاب

Written in ordinary *Nastaliq* within gold and coloured ruled borders with an illuminated frontispiece. The headings are written in red.

Dated 17th Jamadi II A.H. 1075

Scribo ری <sup>محمد شی</sup>

No 237

foli 34 lines 14 size  $9\frac{1}{2} \times 6\frac{1}{2}$   $7\frac{1}{2} \times 4\frac{1}{2}$

دیوان میرزا کامران

## DIWÂN-I-MIRZÂ KÂMRÂN

An exceedingly valuable and unique copy of the *diwân* of Mirza Kumran brother of the Emperor Humayûn bearing the autographs of the Emperors Jahangîr and Shah Jahan and the seals and signatures of many distinguished nobles and officers of the courts of Akbar, Jahangîr, Shah Jahan and others. This splendid copy is the handiwork of the celebrated calligrapher Mahmûd bin Ishraq <sup>et-h</sup> Shihabi of Herat who wrote it during the lifetime of the author.

According to the author of the *Miratul Âlam* fol 417<sup>b</sup> Maulana Khwajah Mahmûd was a pupil of the celebrated calligrapher Mir Ali (for life see No 195 above). Mahmûd was well skilled in writing bold as well as minute hands and had also a taste for poetry. Being unable to cope with the superior talents of his master Mahmûd very often circulated his own handwritings and poetical compositions in the name of Mir Ali who alludes to this in the following *Qîyah* quoted in the *Miratul Âlam* (*loc. cit.*) —

حوادی مصود آنکه نکندی  
بود ساگرد این خیر فخر  
بهر عالم او دلم حون سد  
تا <sup>ک</sup>ن نایب صورت تور

هر حق او بروند تفسیری  
 لیک او هم ده کند تفسیر  
 مسیو اسد هر آنچه از بد و نیک  
 مله را مسکند نیام بپیر

See also 'Âlam Arâ-i-'Abbâsî, fol 74

The dîwân consists of Gazals, Qit'as, Fards, Rubâ'îs and Masnawîs in Persian and Turkî arranged in alphabetical order

Contents —

Under the alphabet ، ال are six Gazals, the first four in Persian and the last two in Turkî

Beginning

حون نهفتسود سند همکسی رهبر ما  
 بعد اربین حاک در سر معان و مسر ما  
 کار ما حون ز در سنه راهد نکسود  
 تو کریں سس در حرانا ، کساید در ما  
 نارگی مسنت و سه ، سره و رهزن رکمن  
 وای اگر هادی لیاف ، سند رهبر ما      ال

تو دمیدم افرون نادا  
 The second Gazal, beginning with the line نادا، is referred to in the appendix

The third begins thus on fol 2<sup>a</sup>

نارقه سان همدم و هموار دیدم نار را  
 یارد ، آسان کن نیں این حال ، دیدوار را

The fourth one, in which the prince makes a pun on some of the verses of Hâfi, consists of four verses and wants the Maqta'. It runs thus —

ای کافر مسحواره بی ناک حد را  
 دهی لکن این بیو و بی مسرو نا را  
 ار اسک حومه دل بو نرم نگردد  
 مسمن دفنا مسیح ، دلا لاله عدارا

دارم طمع گوشه ~ هی ر تو عی  
حوس کن نه نگاهی دل خم بور مارا الح

The fifth and sixth are Turkī beginning of the fifth —

رہی ہر درہ دین ~ ولک ہو بدا  
حال سل آفتابہ حالم آرا

Under the letter ب are six *Gazals* one (the first) in Persian and the remaining five in Turkī beginning on fol 3 —

بی تو لاناب مس از ملک دلم طاف و تاب  
حسره حالم حانی و حجان از تو خراب

The *Maqta* is wanted in each of the last three *Gazals*  
The letter ـ consists of six *Gazals* four (the second third fourth and the fifth) in Persian and the first and the last in Turkī The second one runs thus on fol 4<sup>b</sup> —

پار دامان خرد آن مرسو نیلا رده اس  
کس بدامانش مگر دمس تما رده اس  
کس حسق بود آنکه مه کمالی  
ح ، دس بدامان رلخا رده اس الح

The third begins thus —

حلته رلف برسان تو بی حربی ۱  
شمره لرکس فیان تو بی حربی ۱

The fourth begins thus —

آسودگی ~ دلان از مسم او س  
حوسحالی ماتم ردگان از الم او س

The fifth consists of only three verses with the following *Matn* —

کرد تو حاک دلم ناک ۱  
۱ دلی کر خم تو حاک ۱

The *Maqta* is wanted in the fifth and sixth

Out of the seven Gazals under the letter گ, the first one is Turkî and the remaining are Persian

Beginning of the second Gazal, consisting of four verses, fol 5<sup>b</sup>

سیل و گل در بهار عارض ناهم دمید  
کیس بهار این سین در کلنس حالم ندید  
برده افکنیدی روح نادار مه رویان سکس  
مهر حون سدا مسود گرد کواک نادید

The third, consisting of three verses, begins thus

رسید مرده که ایام وصل نار آمد  
گدیده ، وصل دی و موسم بهار آمد

The fourth consists of the following two verses —

نا این دل سدایی در قبض حیون افیاد  
هر راز که بیهمم از برده بروون افیاد  
سما رحم همان در بزم وصال بو  
مسکل که رسید روزی رسانان که ریون افیاد

The fifth consists of three verses, the last one being Turkî, beginning —

در سار و فد ، سیدم نهره مید  
رهی طالع معد و لمح تلید

The sixth also consists of three verses, and begins thus —

سم بر راه تو داریم و سد آنامی حد  
وف ، آن سد که نهی حاد ، ما کامی حد

The seventh begins thus

دسا نای بی نیاد  
ست گردون مدار مسیب و نیاد

The seventh, consisting of three lines, begins thus —

هر که که همال بو مرا در بطر آند  
صد ناله حانکاه ر حالم ندر آند

The Magta is wanted in each of the above Persian Gazals. The letter ر consists of only Turki Gazals which are seven in number. The first begins thus on fol 7 —

۱ ھېرلکدۇ وەھە الله ئى مسطور  
خان بولدى مىكا لور حلى نور

Under the alphabet ر are only two Turki Gazals the first begins thus on fol 8<sup>b</sup> —

فروع ھېرلەك اپرور صح دېك خەجان اپرور  
طلوع - ونڭ اپرور اشىاب حالم سوز

The only Gazal under the letter ڭ begins thus on fol 9 —

لەلە و كەل روئىيى حس و خالىلىك ھە برق  
مۇرۇ صۈولۈتى نارە ئەھالىلىك ھە برق

Under the letter ك are seven Gazals six in Turki and one (the first) in Persian. The Persian Gazal consists of only the following three verses on fol 9<sup>b</sup> —

اي خەجان ار تو ھوپىدا و تو از حالم ناك  
در معرفت داڭ تو خاھر ادرالڭ  
دېس در حىل مىن كرمىت خواھم ود  
رۇر مەسەر كە سۈر سۈپىس نىرازىم ار حاڭ  
سەلە سەع دەرۈنەن خەجان آئىس ود  
من كە از سوز دەرن آه رەم آئىساڭ

Under the letter ل are three Gazals one (the first) in Turki and the last two in Persian. The first Persian Gazal begins thus on fol 11<sup>b</sup> —

نەكام شىر سەد لەل وي اي دل  
سەد آب رەلدىكايى دەر خاڭل

The Magta runs as follows —

۵. را كامرائى در دل ئەھىدە  
كە ئاسىد كىچ را و بواھ سەرل

The second runs thus

مراهون کوه دردی ار تو بردل  
 حه مان نار میفر ندم نمحمل  
 درله ، او کسین حون تو ایم  
 حودل نسنم نان مسکن مسلا می  
 الح

Two Gazals under م، the first one in Persian, the second in Turki  
 The Persian Gazal runs thus on fol. 12<sup>a</sup>

کند میل حم هم ران تو ارد بادم  
 بیاری کن که براه بور نا افندام  
 حاک کسینم نسر راه بولبر من بگذر  
 نسمن اران دم که دهد ناد فنا بربندام

Seven Gazals under the letter ن، the first four in Turki and the  
 last three in Persian The first Persian Gazal consists of the following  
 three verses on fol. 13<sup>b</sup>

ای قد رهای تو مسرو گلستان نس  
 روی دلارای تو لاله نستان نس  
 روی نوس مهوم ، تاره کل باغ لاهه  
 مسرو قد دلکس ، بعل گلستان نس  
 ننس و قدر را ساده ماه رحا روی  
 تا تو براورده مس رگریان نس

The second consists of the following two verses —

رفته ره ، ار دره ، کم مسده آندوه من  
 حمد حداوید را اذه ، نا الهرن  
 نار رلخای نه ، موی میبه را کساد  
 رانکه بحاه اومناد یوهه ، کل سرهن

The third, with the following three verses, runs thus

بسالا نلابي نسم آف دني  
 برح مه لثابي بقد صرو ب  
 سر و سه حسن آيد ندمتم  
 ندمتم اگر اند آن رل سکنس  
 نکفتم کدای نوام حده رد که  
 کدا را حه بود نا سلطان

Under the letter **س** is only one Turkî Ghazal which begins thus on  
 fol 13<sup>b</sup> —

آه کم آکه ایام من داغ نهالدین اول ماه الح

Under the alphabet **ی** are nine Ghazals the first six in Turkî and  
 the last three in Persian The first Persian Ghazal runs thus on  
 fol 15<sup>b</sup> —

رسانکه حمال حود آرامش می آنی  
 در رهد مک آری در حسی سفرانی  
 چون مهره سارانی و عماره در افروزی  
 حود کوی کجا ماند آس سکانی الح

The second consisting of four verses runs thus,—

دھی برلک و رحی صد هزار دسانی  
 هزار سوق رنود در دل تیامانی  
 سکب بی تو کسی چون کند که نس سب  
 ساد رفت همه مانه سکسانی الح

fol 16-19 Fards or single verses These Fards may be divided  
 into two kinds (each of which is arranged here in alphabetical order)  
 like those of the Diwân i Ashnâ noticed in the India Office Lib Cat  
 No 1584 viz —

(a) ایاب مرد مطلع Under this heading are thirty verses in all  
 of which nineteen are Persian and the remaining Turkî The first two  
 which are Persian run thus —

ای مسده حاک درب در نظرم تو تا  
 رحی صوری برق بی نو ساد هوا

The second —

دوس دلدم نا رة سان ھو سین دلدار را  
ھون یروں آدم ر حاطر ایں ھن اراد را

(b) اسا. مرد ۱۴ مطلع. Consist of fourteen verses, of which only four are in Persian and the remaining in Turki, and begin with the following Persian verse, on fol 18<sup>b</sup>

اگر دوستی دی رہس را رہ ، سسگوں کی سدی  
اپنے میں رور سیاہ و حال ، درہم مرا

The last verse runs thus

تکیه بر گل کرده و نهاده ، بر حامنه

fol' 19<sup>a</sup>-20<sup>a</sup> Qit'as, six in number, the first, third, and the last are Turki, and the remaining Persian  
The second runs thus:

The second runs thus —

ای برادر من دوستی  
که اران نهره وردوی ماید  
دل نکارهای من که اران  
نارم بر دل دو افراید  
کارهایی دسوار ورده برای  
کار و نارهای کار آید

#### The fourth =

ای که در وہ خلا، سجن  
سپرہ سد در چہار مسائیہ نہ  
نا، ون بر خلا، عہد اگر  
بعد ما ار تو سد نہایہ تو  
ایں رمان ھم خلا، مبگوئی  
آرمودیم تا نجایہ تو

The fifth —

ای آنکه نهر محشل و محلس نهیه کس  
 با ۸ بو کس رخ برحش بدر آیی  
 کشته که کروه — دل از حله حیرم  
 و ۶ کریں بناهه حرکس بدر آیی

fol 20-23 Rubā is thirty in all out of the only four Rubāis viz. the sixteenth seventeenth eighteenth and the last are Persian while all the remainder are Turki

The sixteenth Rubāi runs thus —

در آردری قد تو دالی ۲ ۳  
 از نکر دو ابریب ۲ ۳  
 الدر هون لب و ماله هانا  
 الشه من ۲ ۳ ممالی ۲ ۳

The seventeenth begins thus —

موسی که ۱۰۶ ۵ می کنی حور و مstem  
 حر حور و مstem لسکنی ۱۰۶ و کرم الح

The eighteenth —

ای ناد بان بار سلامم برسان  
 در ملوب وصل او نامم برسان  
 بو صبح وصال و سام دلشش بکلر  
 یعنی که دنای صبح و نامم برسان

The last —

بارب ز کرم دری برویم بکسای  
 رنگ خر از دل خربیم بردای  
 بولد من از حله علایق بکسل  
 از هر دو هیان مسوی خودم راهنمای

fol 23b-34 Short Masnawi poems There are about eighteen Masnawi poems of which only four which are very short are Persian

The first Persian Maṣnawī poem, consisting of six lines, begins thus on fol 29<sup>b</sup> —

مَحْنُ بُرْدَارِ اَيْنِ وَ رَبِّنِ حَكَایِ ،  
~ مَنْ كَرْدَ اَرْ كَهْنِ سَرَانِ روَايَتِ  
رَلْسَهَا كَرْ مَهَ كَسَعَانِ حَدَا مَانَدِ  
لَهْ مَهْ بَهَایِ دُورَيِ سَلَّلَ مَالَدَ . . . الْ

It should be observed here that the verses of the above Maṣnawī poem closely correspond with the Yūsuf-Zalikhā of Jāmī. For instance, the first of the above verse consists only of two different parts of the following two separate verses of Jāmī.

In one place of the Yūsuf-Zalikhā (Cal. Edn., p 118) we read —

مَحْنُ بُرْدَارِ اَيْنِ شَرِبَنِ مَسَانَهِ  
~ مَنْ آرَدَ مَسَانَهِ دَرْمَسَانَهِ

Again, on p 134 we find the following —

مَهْ بَرَایِ نَاعِ اَيْنِ حَكَایِ . . .  
~ مَنْ كَرْدَ اَرْ كَهْنِ سَرَانِ روَايَهِ .

The second Persian Maṣnawī poem, of five verses, begins thus —

تَاهَهْ سَارَدَ حَهَانِ بَيِ سَرُونِ  
حَاعَلَ اَرْ مَكْرَ آَسَهَانِ كَهْنِ ،  
رَهَبَ كَارِمَ رَهَبَسَ وَهَبَسَ اَرْ كَارِ  
سَهَ . . كَارِمَ بَعْبَرَ نَالَهَ وَرَارَ . . الْ

The third one of six lines runs thus on fol 30<sup>a</sup> —

مَهْ بَوْمَ شَدَّهْ اَبْرُو دَهْ . . .  
لَالَهَ حَوْسَنَ حَكَرِي اَرْ روَيِ .  
كَلَ رَهَبَسَ تُورْگُرِيَانَ رَهَهَ حَاكِ  
بَيِ تَوَانَدَهَهَ حَوَدَ رَاهَرَ حَاكِ . . الْ

The fourth one is a مَهْ نَامَهْ (Namey), and consists of nine verses. It begins thus —

سما ساقي آن می که حان بروزست  
 که حان حریں مرا در شورمی  
 بین ده که دوران نکن ،  
 بی مصدحان حریں ،  
 ال

The *diwan* ends with a short prose epilogue in *Turki* intermixed with *verses*

The colophon reads thus —

نست دیوان حصره الاعلی حشظه الله تعالی عن الاغانی و  
 السایا علی ید العبد المسرع مصہود بن اسحق السہابی البروی  
 حلی طریق الاستعمال

The words *نست دیوان* clearly show that *Kamran* was alive when this copy was written

On fol 1 the autograph of the emperor *Jahangir* runs as follows —

الله اکبر

دیوان سردا کامران که حم ندر بروگوار نعمت مصہود  
 اسحق سہابی حریرہ نور الدین مصہد حمالکسر ساه اکبر سنه ۳۴  
 موافق سنه ۱۶۰۴ هجری

On the right hand side of this is the following note by the emperor *Shah Jahan* in his own handwriting —

هو

الحمد لله الذي ارل حلی عنده الكتاب حریرہ ساه  
 ابن حمالکسر ساه بن اکبر ساه

The following note on the same folio says that this copy was also in the possession of *Nur un Nisa Begam* the wife of *Jahangir* —

اموال نواب نورلسا سکم

می مهر

On the fly-leaf at the end one note reads thus —

تحویل ۲۷ مسح و مصی از ناد ، تحویل مسیر محمد تقی شارح  
۳۷ سهر دالخ مسح ۹۹ عرض دیده سد

The following marginal note, in the same hand as the copy itself, is found at the end of the MS. —

۳۷ سوال ۱۹ از وجوه مجاہطهان تحویلدار من و می تحویل محمد  
حافظ سد .

Besides these there are numerous seals and notes showing that the MS passed through the hands of Mun'im Khân Khân Khânân, Maymanat Khân, Muhammad Sâlih, Muhammâh 'Alî, Khwâjah Suhayl, Aîshad Khân, Muhammad Bâqâi, Nûr Muhammad, 'Abd-ULLâh Chalâpî, and many other distinguished nobles and officers of the 'Courts of the Mughal emperors

Several notes bear the dates A H 984, 987, 990, 992, etc

The copy is written in a beautiful clear Nasta'liq, within gold-ruled borders.

### No 238.

fol 94, lines 12, size  $9\frac{3}{4} \times 6$ ,  $6 \times 3\frac{1}{2}$

دیوان شرف ، جهان قزوینی

### DÎWÂN-I-SHARAF-I-JAHÂN-I-QAZWÎNÎ.

A valuable copy of the dîwân of Shaïraf-i-Jahân

Mîrzâ Shaïraf, better known as Shaïraf-i-Jahân (according to Barbiei de Meynard, Dictionnaire Géogr, p 444, footnote, he is called Aîshâf Jahân), میرزا شرف ، بن قاسی جهان بن سد سد ، الدین الحسینی ، العرویسی, son of Qâdî Jahân, was born, according to the author of the Haft Iqlîm, in Qazwîn, on Wednesday morning, the 18th of Rabî' II, A H 902 = A D 1496, and belonged to a very noble Sayyid family of that place. His grandfather Sayyid Sayf-ud-Dîn was a favourite courtier of Sultân Uljaytû Khân (A H 703-716 = A D 1303-1316), and his father Qâdî Jahân held for some time a very influential post under Shâh Tahmâsp Safawî of Persia, who reigned

from A.H. 930-984 = A.D. 1523-1576 (according to the author of the *Tabaqat-i Akbari* in *Elliott's History of India* vol. v p. 219 Qadi Jahan was the diwan of Shah Tahmasp) Regarding the honourable pedigree of Sharaf Sim Mirzi in his *Tuhfati Sami* writes thus —

لَهُ نَامَ رَمَنْ اَمْرُ الدُّوْسِنْ حَسْ مَسْبِي مَسْبُودْ  
وَ سَنْ اَرْدَسْ وَرَسْ مَرْلُوْحَهْ سَانْ وَلَلَهَسْ . . بَ  
(ع) اَيْ بُو مَجْمُوعَهْ حَوَيْ رَكَدَامَسْ كَوْنِمْ

Sharaf was brought up and educated under the direct supervision of Shah Tahmasp whose friendship the poet enjoyed up to his last hour. He was one of the most eminent scholars of his time and according to some biographers enjoys the reputation of being the best poet of his time in Qazwin. The following remarks of Adur bear testimony to the comprehensive learning of the poet —

اَكْرَ اَوْعَاتْ عَلَيْا وَسَعَرَا دَرْ حَدَسْ اَسَانْ كَامِسَابْ مَلَاصِدْ مَيْ  
بَوْدَهْ اَلَهْ وَدَرْ مَرَابْ مَصْوَرِي اَرْحَمْ فَقَرْ دَرْ فَرَوْيَنْ كَسِيْ نَا  
بَعَالْ بَعَلَوْهَتْ رَيَانْ وَمَلَحَتْ سَانْ اَسَانْ بَوْدَهْ تَلَكَهْ سَرَامِدْ مَعَاصِرِيْ  
بَوْدَهْ اَلَهْ

The same Adur followed by the author of the *Majma ul Gusaha* says that Sharaf was a pupil of the celebrated Amir Gijas ud Din Mansur of Shiraz (b. A.H. 900 = A.D. 1494 d. A.H. 948 = A.D. 1541) who is the author of the work *Akhlaq-i Mansuri* (see Rion p. 826) and who on account of his vast learning received two honorific epithets viz. Ustad ul Bashar (a title also given according to a marginal note on fol. 98<sup>b</sup> of the copy of the *Haft Iqlim* No. 7<sup>25</sup> in the India Office Lab Cat to the celebrated Khwajah Nasir ud Din Tusi) and Aql-i Hadi Ashar (from the recognised scholars of the age (see *Haft Iqlim* fol. 318). Some biographers are of opinion that Sharaf adopted a new style in his poetry but Alizai says that the poet generally imitated the style of Hasan Dihlawi and quotes the following verse of Sharaf in support —

عَابَ حَسْ تَهَبْ ۱ رَهَفَارْ مَرَفْ  
۱ رَسَعَرْ حَوَيْ رَطَرْ حَسْ مَسْكُونِ

The author of the *Suhuf-i Ibrahim* on the authority of Taqi Kashgi states that the poet has left about three thousand verses

Amin Razi, while precisely placing Sharaf's death on "the evening of Sunday, the 7th of Dilqa'd, A.H. 962 (A.D. 1554)"

در سلام یک هفتم ذیقعدہ سعید و سعید و دو و مار  
یا ...

quotes the following chronogram

آد آه سر، مار حبائ سده

the numerical value of which is 968

Dr. Ethé, in his India Office Lib. Cat., col. 472, No. 1257, wrongly interprets the meaning of شام in the above line as "Syria" instead of "evening". The same year of the poet's death, viz., A.H. 962, is also given by the author of the *Miftâh-ut-Tawâikh*, while the other date, A.H. 968 = A.D. 1560, is given by Taqî Kâshî (Sprenger, Oude Cat., p. 22), the author of the *Suhuf-i-Ibâhîm*, and several others.

The difference of six years in the two dates 962 and 968 is probably due to the two different readings of the chronogram quoted above. In some books the word *سی* (the numerical value of which is six) in the *târikh*, as quoted above, is repeated, while in others, is used only once. The author of the *Nafâ'is ul-Mââsir* (Sprenger, Oude Cat., p. 50) stands alone in placing Sharaf's death in A.H. 971 = A.D. 1563.

For notices on Sharaf's life, see *Tuhfa-i-Sâmi*, fol. 25<sup>b</sup>, *Haft Iqlîm*, fol. 318<sup>a</sup>, *Taqî Auhadî*, fol. 359<sup>b</sup>, *âtash Kadah*, p. 301, *Riyâd-us-Shu'arâ*, fol. 197<sup>b</sup>, *Majma'-un-Nafâ'is*, vol. 1, fol. 231<sup>b</sup>, *Makhzan-ul-ârâ'ib*, fol. 396, *Nashîrâ-i-Ishq*, fol. 888, *Miftâh-ut-Tawâikh*, p. 236, *Suhuf-i-Ibâhîm*, fol. 437<sup>b</sup>, etc.

Contents of the *diwân*

fol. 1<sup>b</sup> A preface in prose by *Sadr-ul-Husaynî*.

Beginning —

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ عَلَيْهِ نَعُوذُ كَمَالُهُ وَالْحَلْوَةُ عَلَيْهِ السَّلَوةُ  
العربي و آله الح

The author of this preface, who calls himself *Sadr-ul-Husaynî*, is probably identical with Sharaf-i-Jahân's son Amîr *Sadr-ud-Dîn Muhammad*, who is mentioned in the present tense by Amin Razi in his *Haft Iqlîm*, fol. 318<sup>a</sup>, as an expert musician and a good scholar and poet of the age.

In this preface *Sadr-ul-Husaynî* says that after making a selection of the poems of his father he collected the present *diwân* and arranged the *Gazals* in the alphabetical order, except the one which his father had composed in his last moment, and which, therefore, *Sadr-ul-Husaynî*

placed last of all. This *Gazal*, rhyming in the letter *م* is the last *Gazal* on fol 65<sup>b</sup> of this copy.

fol 3<sup>b</sup> *Hast band* or the seven stanzas in imitation of the *Hast band* of *Mulla Hashi* (see No 114 above) in praise of Ali.

Beginning —

السلام اي مایه حق آفتاب سرع دین الح

fol 8 Qasidas in praise of <sup>1</sup>Ali, Imam *Mâsi*, *Ridâ* and *Shah Tahmasp*

Beginning —

وقب آه که حان ار بی حاتان کردد  
دورو در طلش رو به سایان کردد

fol 52<sup>b</sup> *Gazals* in alphabetical order —

Beginning —

ای سوی دیدل ~ یوی ما  
هر دم فرود در دا آردی ما

The *Gazal* which is said in the preface to have been composed by *Sharaf* in his last moment begins thus on fol 66<sup>b</sup> —

رفیم و این مراجه بر شم کلدا م  
دلنا و محنیش همه نا هم کلدا م

Amin Razi in his *Hast Iqlim* (*loc. cit.*) also quotes the above *Gazal* and says that it was composed by *Sharaf* in his last moment.

fol 66 *Tards* or single verses arranged in alphabetical order

Beginning —

۱ ره، من رسان خطا الدنس را  
فره، اسپ ایدل ندو کر مرسمای حویس را

fol 69<sup>b</sup> A *Qitâh*

Beginning —

حسود اگر لکید لطم من نسند همه سود  
صرف حسن که نسداند او رهان مرا

fol 71<sup>b</sup> Another *Qitâh*

Beginning —

آن کر تو خدا فکید مارا  
با دب که بور ما نسند

fol 75<sup>a</sup> A third Qit'ah  
Beginning

گردا رف، وحدت صیغه، نکرده  
سی، ہو لر کری، حرا مسروی مزو

This Qit'ah is followed by several others

fol 82<sup>a</sup> Rubâ'is, eight in number  
Beginning

ای آنکه گمان بری کرو مهیجوری  
ار دل حوداری سر معدوری

fol 83<sup>a</sup> Several short *Masnawîs* (in different metres) most of which are in praise of Shâh Tahmâsp.

### Beginning of the first Masnawî

مدا رئی سبھن نو نور  
که ناقیال مساح مس مسح، ور

A dîwân of Sharaf, with the same preface by Sadr-ul-Husaynî, is noticed in Sprenger, Oude Cat., p. 567. A copy is also preserved in the Asiatic Society of Bengal.

The present copy, a splendid one, is written in a beautiful Nasta'liq, within gold-ruled borders, with a minutely decorated frontispiece. The first two folios in the beginning are fairly illustrated.

Not dated, apparently 17th century, A.D.

Scribe **محمد رضا الميموني**

No 239.

foll 50, lines 10, size  $7\frac{1}{2} \times 5\frac{1}{2}$ ,  $5\frac{1}{2} \times 4$

The same

A splendid old copy of the *dîwân* of Sharaf-i-Qazwînî, written only twelve years after the poet's death at Bâg-i-Shâhî Shîâz, by the celebrated calligrapher 'Inâyat Ullâh Shîrâzî

## Contents —

Gazals, in alphabetical order, beginning on fol 1<sup>b</sup> —

ای سوو دیدد ، همچوی ما  
هر دم فروده در طلب آرزوی ما

Cards or single verses beginning on fol 4<sup>b</sup> —

رده س و م سان ح تا اند ش را  
فره ا ي دل ن او گر م س م ا ل ي ح و س را

The colophon dated A.H. 981 runs thus —

ت ن ا م س د د ب و ا ن م س ر د ا س ر ف د ر ن ه ب ر ب ن و س ي د ر ن س ت ا ن  
م س ه ب و ر ن ا غ م ا ه ت ي ف ي د ا ر ال ت ل ب م س و ا ر ك س ه الع د ح ا ب س الله  
ال ك ا ل ب الس ر ا ز ي م س ر ح و ه ف ي س ن د 981

Some verses of Kamal Khujandi and some other poet written at the end are dated A.H. 983 and 984

fol 47<sup>b</sup> and 48 are written diagonally

This valuable copy once belonging to the library of Khan Bahadur Warris Ali Khan was presented to this Library by Khan Bahadur Asdar Ali Khan in memory of his friend the late Khan Bahadur Khuda Bakhsh Khan C.I.E.

Written in a beautiful minute Nastaliq within gold ruled borders with a double-page unwan and a beautifully illuminated frontispiece at the beginning

No 240

fol 81 lines 13 size 8 x 4} 6} x 3}

د ب و ا ن س ل و ل

DÎWÂN-I-BAHLÛL

ماه بيلول  
Beginning —

ا ي ا ر ا ص ر و د س ت ح س ق ك ل س د ح ا ك ما  
م س ه ن ا س ر ار س د ح ا ك ك ل ل س ب ا ك ما  
ح و ن ت ه ل ي ك ر د د ل ع ك س ال و ا ر ر ح  
ح ل و ب د ل د ا ر س د آ ع ر د ل خ ب ا ك ما

The Gazals are of a purely religious nature and are arranged in alphabetical order

Several Bahlûls are mentioned in the *Tâdkîas*, but the meagreness of their accounts does not enable us to identify this Bahlûl with any of them, but from the word *al-jâzî* which occurs after the poet's name in the colophon of a copy of his *dîwân*, dated A.H. 970 = A.D. 1562, noticed in Rieu, II, p. 659, it can be asserted that he died before that year. A copy of the *dîwân* with the same beginning, and a *Waslat Nâmâh*, in imitation of Faïd-ud-Dîn 'Attâr's *Masnawî* of the same name, ascribed also to Shaykh Bahlûl, are noticed in Spienger, Oude Cat., p. 370.

Written in ordinary modern Nasta'liq, within gold and coloured  
ruled borders, with a faintly illuminated frontispiece

Not dated, apparently 18th century.

No. 241.

full 252, lines 15, size  $8\frac{1}{2} \times 5\frac{1}{2}$ ,  $6\frac{3}{4} \times 3\frac{3}{4}$

## دیوان دیرام نوا

# DÎWÂN-I-BAHRÂM SAQQÂ.

### A copy of the *dîwân* of Bahîâm Saqqâ

Bahiām, with his poetical title Saqqā, درویس نہرام سما السعاری, was a Chagatā'i Turk of Bukhārā, and belonged to the silsilah of Hājī Muhammad Khabūshānī, حامی محمد حبی موسائی (and not حامی موسائی, as Badā'unī, vol. III, p. 253, reads), who was a disciple of the celebrated Mīr Sayyid 'Alī Hamadānī (d. A.H. 786 = A.D. 1384) in the fourth generation. Spiengei, Oude Cat., p. 59, reads instead of حامی موسائی, while the Society's copy of the Haft Iqlīm, p. 663, reads حامی موسائی. For see Wustenfeld's Mu'jam-ul-Buldān, vol. I, p. 243, vol. II, p. 400. See also Daulat Shāh, pp. 91, 281, and 351, and also Ethé, India Office Lib. Cat., vol. 436, No. 801. Saqqā spent a great portion of his life in travelling and went on a pilgrimage to Mecca in A.H. 945 = A.D. 1538. This date is expressed by the following Qit'ah

(found on fol 170 of this copy) which the poet composed in commemoration of the occasion —

ار طوف اولسای تهارا حلی الدوام  
 اندر و سند فیض بیسی نا من گدا  
 رالها طوف کعنه روان <sup>۲</sup> م از نار  
 تا در حریم فخر رسمل مارم التحا  
 آمد ندار <sup>۲</sup> تاریخ این مشتر  
 سنا بگو <sup>۲</sup> که یا فخر السا

According to some writers Saqqā came to India during the reign of the emperor Humayūn. The laudatory poems addressed to Akbar which are found in abundance in his dīwān convince us that he received good treatment from this emperor. With some of his disciples Saqqā devoted his life for some time to giving water to travellers at Akbarābād. It is said that a descendant of his spiritual guide came to India and that Saqqā having given away to him all that he possessed set out alone for Ceylon. Some are of opinion that Saqqā died in Ceylon while according to others he died on his way to the island. The author of the *Şuhūt-i Ibrahim* says that he has seen the tomb of Saqqā at Bardawan (in Bengal). See also the Objects of Antiquarian Interest in Bengal p 1 where the tomb of Saqqā in Bardawan is described as being in a fair state of preservation.

Badi' unni remarks that Saqqā collected several dīwāns of his own but destroyed them himself and that even the remaining one is of no small size. The present copy of the poet's dīwān consists of about four thousand verses. Taqī Anhādī had also seen a copy of the poet's dīwān containing the same number of verses.

Dr Sprenger followed by Dr Ethe (India Office Lib Cat No 1436) places Saqqā's death in A.H. 962 = A.D. 1554 and quotes the following *tārīkh* also found on fol 171 of the present copy —

نا درد و محنت و خشم آن یادگار حیوان  
 رفیت از حیان فانی امیر در مسوی حقیقی  
 حون دید این گا آن برقی و نا ندارد  
 آن سرو قد مورون فردوسی کرد ماوا  
 آن گل حوریں چمن رفیت در مسند مس ر تاریخ  
 گریان <sup>۲</sup> — مسنا — این باع ماند بی ما

Dr Sprienger is, however, of opinion that the above *Qit'ah* was composed by a different person than Saqqâ to express the date of the poet's death, but the sense of the *Qit'ah* makes it clear that Saqqâ himself composed it to record the date of death of some of his relatives or friends. Again, the date 962 is evidently too early. Besides the fact that *Badâ'unî* enumerates Saqqâ among the poets of Akbar's reign (A H 963-1014 = A D 1555-1605), the poet himself says on fol 242<sup>b</sup> of his *dîwân* that he used to attend the court of Akbar and received numerous favours from the emperor:

من و دروس را نا سهرباری  
در ایام و دن افتاد کاری  
حتی فراغت ساهی سرماراری  
همانون طلعني مسکن نواری  
سهمساهی که بود انعام او حام  
حلال الدین محمد اکبرش نام  
مرا بر آستان او گذر بود  
برایم ، مسوی من او را اطر بود  
نه تسب اگرہ مسل بود اورا  
مراد ار تسب حاصل بود اورا  
برای نای تسب نادساهی  
سام دهلي آمد دین ساهی

Again, the poet in some of his *Masnawîs* on fol 226<sup>b</sup>, 229<sup>b</sup>, etc., says that he composed them in A H 966 = A D 1558  
fol 226<sup>b</sup>

نه صد و سی ، و میس نهاد سبور  
آمد ار - - ، نام ما نظہور

Again, on fol 229<sup>a</sup>

نه صد و سی و میس ار هجر ، که بود  
ساهد معنی ندسان رو بود

From the above lines we can fairly conclude that Saqqâ was alive in A H 966 (A D 1558)

Again in the following lines on fol 229 we are distinctly told that the poet died in A.H. 940 = A.D. 1562 —

بهرام که بود مهره در مقابی — بی حلہ و درن  
 بود حالم حلم دلی و دلایی — نا حوانده سوی  
 در لہ صد و هفتم تریف اور حالم — در کسور (۲۰)  
 رد حمہ اس بر در تکابی — معد واصل حق

For notices on Siqqa's life see Taqī Auhadī fol 309<sup>b</sup> Riyad ush-Shu'arā fol 176 Mahzān ul Garaib fol 347<sup>b</sup> Safinat ul Auliya (The Bodl Lib Cat col 218 No 221) Nataj ul Afkar p 216 Suhuf i Ibrahim fol 423<sup>b</sup> Sprenger Oudo Cat pp 50 78 559 and 560 see also Etho India Office Lib Cat No 1436 where a copy of the poet's diwan is mentioned

Contents of the diwan —

Gazals in the alphabetical order except the first two

fol 1<sup>b</sup> Beginning of the initial Gazal as in No 365 of the Asiatic Society of Bengal (see Sprenger Oudo Cat p 560) and Etho India Office Lib Cat No 1436 —

ب ا ر م س کرده نراہ طلس حرام  
 که من عطرہ کھا و ہومن حرام

The first alphabetical Gazal begins thus —

در آنسه روی تو دندن هوندا  
 سری که دهان بود نندس و عالمی

The initial alphabetical Gazal mentioned in Etho India Office Lib Cat (*loc. cit.*) and beginning with the line —

الا نا اتها السافی نده آن ناده حمرا الـ

is the second of the alphabetical Gazals in this copy

fol 1<sup>۱۱</sup> An Arabic Gazal

Beginning —

سسل الله مانی نا - ب  
 عالی الله اسرف ما اصسی

fol 158<sup>b</sup> Musaddasât.

Beginning —

السلام اي روضه او ، در اهل دین دار السلام  
حاج باترا کوئه کوئه ، بود بب ، العرام

Compare Ethé, Indian Office Lib Cat (*loc. cit.*).fol 161<sup>a</sup>. Another series of Musaddasât

Beginning —

السلام اي کسبه مظلوم در راه حدا  
دور هم مسحافي ارام حان مرتسا

fol 163<sup>b</sup> Mukhammasât

Beginning —

حدا را بر من مسکین هه نحسا اي سه عالم  
که هند حال دلم ارزله ، تو آسنه و درهم

fol 164<sup>a</sup> Another series of Mukhammasât

Beginning —

حصن تو آتسپس ، که سر در همان رده  
بور روح تو هامه نتورسد اران رده

fol 165<sup>a</sup> A third series of Mukhammasât

Beginning —

ای دریعا در هم مرک امان نایسني  
ردکی نهر هم سهیران نایسني

fol 166<sup>a</sup> Qit'as, most of which express the dates of death of several distinguished persons, e.g., Shâh Qâsim, Qâsim Anwâr, Shaykh Jalâl, Khwâjah Mîak, Mullâ Ahmadî, Shâh Bûlhân, and of several others

Beginning of the first Qit'ah —

و ما حوسن ، دلا در حهان بی ساد  
گدر ر عالم فای برای ملک نه

fol 173<sup>a</sup> Faids or single verses

Beginning —

حسب معا کمال ~ رای  
ک مسلم ناقه را نهی رای

fol 173 Ruba is arranged in the alphabetical order  
Beginning —

ای گ، ه عنان اور حست الوار هدا  
نگذار که نسم مه رونت نهدا

fol 185<sup>b</sup> Tarji bands  
Beginning —

ما ناطق سر جل کشانم  
ز، ه ر کلام کسر بیانم

The burden runs thus —

بودنم بروح قدمن هدم  
سش لر ابر و حرد آدم

fol 190 Another series of Tarji bands  
Beginning —

سا ای موئس دلهاي بر خشم  
که سد حال دل ما بی تو در هم

The burden runs thus —

توبي حون مهر از هر دره سدا  
و رمهرب در سر هر دره سودا

fol 195 A third series of Tarji bands  
Beginning —

ای صا بر کو چاه آن پار را  
حارة مارد دل سمار را

The burden runs thus —

کفر کافر را و دین دیدار را  
دره درد دل عطار را

fol 197 A fourth series of Tarji bands  
Beginning —

آنها که رنوده لثائید  
ار، ه پ عویس حدانید

The burden runs thus

حافل مسوار وحود آدم  
می ناس ~~حده~~ حاسِر دم

fol 201<sup>a</sup>. A fifth series of Tarjī'bands  
Beginning —

ای ارل بوده اند نکران  
آخر بده راول دکران

The burden runs thus —

آن اکر نا وحود تو نه یکبیست الح

fol 203<sup>a</sup> Another series of Tarjī'bands

Beginning

ای نه علم آمده ر ما برتر الح

The burden runs thus

اب لا انه احا ما هو  
هو هو لا الله الا هو

fol 204<sup>a</sup> Qasidas, six in number

Beginning of the first Qasidah

دوس این ندا نکوس من آمد دم سحر  
کای بی سر چهای تو می گوید این قدر

fol 201 Masnawīs, nine in number In the first three Masnawīs  
the poet describes the terms حلواگری and مسحی and  
The seventh is the name مسحی mentioned in Spriengel, Oude Cat  
(loc. cit.) The remaining five are mostly in praise of the emperor  
Akbar

Beginning of the first Masnawī

کریما کار مسرا کرد گارا  
رسما مسما برور گارا

fol 294<sup>a</sup> Another series of Tarjī'bands

Beginning —

ای بی سر ار ~~مه~~ کار  
دیگر بعدا مکن تو انکار

The burden runs thus —

از محل مکن برو قسم اسناد  
صد لمعت حق برو اوصی ناد

Written in an ordinary Nastaliq within coloured borders fol 1<sup>b</sup>  
has been supplied in a later hand

Dated the 7th Ramadan A.H. 1043

No 242

fol 89 lines 14-16 size  $9\frac{1}{2} \times 5\frac{3}{4}$  7 x 4

The same

A smaller copy of Siqqa's diwan containing Gazals in the  
alphabetical order except the first two and a few Mukhammasat  
Fards Qit as and Rubais

Beginning of the Gazals as in the preceding copy —

پا در سر کرده براه لی من حسراتم الی

Written in ordinary Nastaliq

Not dated apparently beginning of the 18th century

No 243

fol 51 lines 13 size  $8\frac{1}{2} \times 6$  6 x 3 1

دیوان مسلی

DÎWÂN-I MAYLÎ

Mirza Muhammad Quli poetically known as Mayli میرزا محمد مسلی ملی الی المعروف was according to Badauni vol iii p 329 and other reliable authorities a native of Herat and is therefore better known as Mayli Harawi. But the author of the Atash Kadah p 34 says that the poet was born and grew up in Ma\_lhad. He belonged to

the Qizilbâsh sect of the Tuïks. In his early life Maylî found a benevolent master in Sultân Ibrâhîm Mîrzâ (grandson of Shâh Ismâ'îl Safawî), a prince of great literary taste, whose learned society afforded the poet an easy chance of improving and cultivating his poetical talents. After the death of this prince, Maylî came to India in A H 979 = A D 1571. See *Yad-i-Baydâ*, fol. 206, *Nafâ'is-ul-Mâni* (Spienger, Oude Cat., p. 54), and *Nashtar-i-Ishq*, fol. 1678. Taqî Kâshî (Spienger, Oude Cat., p. 43), however, gives a later date, viz., A H 933 = A D 1575, and erroneously says that the poet died on the road Badâ'unî (*loc. cit.*), who gives Maylî a very high position among the poets of the close of the 16th century, says that Maylî stayed in India for many years with Sayyid Naurang Khân, d. A H 1002 = A D 1593 (son of Qutb-ud-Din Khân, an Amîr of 5000 in the reign of Akbar), and that owing to some ill-feeling the poet was subsequently poisoned at the Sayyid's order and died in Mâlwah. The same Badâ'unî says that, the poet wrote several Qasîdas in praise of this Sayyid Naurang Khân.

Some biographers relate that, with the object of getting an access to the court of Akbar, Maylî composed a beautiful Qasîdah in praise of the emperor, but it so happened that Gazâlî Mashîhadî (d. A H 980 = A D 1572) somehow or other obtained a copy of this Qasîdah, and having added about thirty-two verses of his own he presented the poem in his own name to the emperor. Maylî, unaware of the trick, recited the poem in presence of Akbar, and to his utter humiliation was accused of having stolen the poem of Gazâlî. But we can hardly believe the story, since we know that Gazâlî was the first of the four poets who received the title of *مُلُكُ الْمُسْعَدِ* during the reigns of the Timuride sovereigns of India, and as such enjoyed a wider reputation than Maylî.

However, Maylî is reckoned among the best poets of the latter half of the 16th century, and is said to have held poetical discourses with Khwâjah Husayn Sanâ'i, Gazâlî, Wahshî, Wâlî of Dasht-i-Bayâd, and others. Taqî Auhadî says that he possessed a collection of Maylî's Qasîdas and Tarkîb-bands numbering about two thousand and five hundred verses, and that he also repeatedly saw the same number of verses of the poet's Gazals.

The authors of the *Yad-i-Baydâ* and the *Nashtar-i-Ishq* place the poet's death in A H 983 = A D 1575. Wahid and a few others, agreeing with the authors of the *Yad-i-Baydâ* and the *Nashtar-i-Ishq*, say that Maylî's corpse was taken from Mâlwah to Mashhad and buried there, but Badâ'unî (*loc. cit.*) and other earlier biographers do not say anything in support of this statement.

For notices on the poet's life see, besides the references given above, Taqî Auhadî, fol. 731<sup>a</sup>, *Riyâd-us-Shu'aîâ*, fol. 398<sup>a</sup>, *Atash Kadah*, p. 34; *Khulâsat-ul-Afkâî*, fol. 192<sup>a</sup>, etc., etc.

Copies of Maylis diwan are mentioned in Sprenger Oudo Cat p 497 Bibliotheca Sprenger No 1461 Rieu n p 666<sup>b</sup> etc

Contents of the diwan —

fol 1<sup>b</sup> Gazals arranged in the alphabetical order

Beginning —

مس و دل فکاری بتو می سارم اورا  
پچه کار خواهد امد که نکاهدارم اورا

fol 49 Tazals or single verses

Beginning —

اگر خش خوش نوصل تو سرفوار بود  
ناین حوسم که وصال آرزو گدار بود

fol 50 Rubais

Beginning —

ار مسی می دل تو برتاد نماید  
در آنس می لعل تو بی آب نماید  
حسن تور آ لکاہ ھوس آلود  
حون محلس برضم رده امسام نماید

Some Gazals in the same hand are written on the margins

Written in a clear Nastaliq

Not dated apparently 19th century

No 244

fol 51 lines 14 size 8½ × 6 ½ × 3½

دیوان هجری راری

DÎWÂN-I-HIJRÎ-RÂZÎ

The lyrical poems of Khwajah Muhammad Sharif Hijri

Khwajah Muhammad Sharif Hijri of Ray حواجہ محمد شریف راری

better known as Hijri Razi was the paternal uncle of the celebrated Amin Ahmad Razi the author of the well known work *Haft Iqlim* quoted very often in this catalogue His son Khwajah

Giyâş-ud-Dîn Muhammâd, better known as I'timâd-ud-Dânlâh, was the father of Jahângîr's wife Nûr Jahâñ, and the famous Wazîr of the emperor. Another of his sons, Khwâjâ Muhammâd Tâhîr, with the Takhallus Washî, was well versed in poetry. Taqî Auhâdî says that he saw Washî and his son Khwâjâ Muhammâd Sâdiq in Âgrâh in A.H. 1004 = A.D. 1595, but this date is evidently a bad reading for 1024, as Taqî came to India in A.H. 1015 = A.D. 1606, and compiled his 'Uâsât between A.H. 1022 and 1024 = A.D. 1613 and 1615. Hîjî's brother Khwâjâ Muñâ Ahmad was in great favour with Shâh Tahmâsp, and was the *کلک* (or mayor) of Ray. Another of his brothers, Khwâjâ Khwâjagî, was also well versed in poetry, and addressed a Rubâ'i to Muhammâd Khan Sharaf Uglî Taklû, who became the governor of Khurasân in A.H. 941 = A.D. 1534. Hîjî's nephew, Khwâjâ 'Abd-ur-Ridâ, was also a poet and good *târikh* writer. Hîjî, on his father's death, went to Khurasân and became the Wazîr of the aforesaid governor Muhammâd Khan Sharaf Uglî Taklu, on whose death the poet served the governor's son in the same capacity. After the death of Muhammâd Khan's son, Hîjî entered the service of Shâh Tahmâsp, first for seven years as Wazîr of Yazd, Abîqûh, etc., and subsequently as Wazîr of Isfahan. According to Hâfi Hîjî was a nephew of the celebrated poet Umidî. See Spenger, Onde Cat., p. 87.

Maulâna Dâmî, of Isfahan, the well-known court poet of Shâh Tahmâsp Safawî and a contemporary of Hîjî, gives the date of the poet's death as A.H. 984 = A.D. 1576 in the following chionogram—

کردید یکی کم در ملاد و روا

ملاد و روا

that is, one to be deducted from the numerical value of روا which is 985

This Hîjî of Ray must not be confounded with another poet of the same age and with the same Takhallus. The latter, according to Safînah (Ethé, Bodl. Lib. Cat., col. 217, No. 189), belonged to Faigânah and was a court poet of the emperor Akbar, and most probably is identical with the Hîjî mentioned by Bâdâ'uni, vol. III, p. 386, as a descendant of the famous Ahmad-i-Jâm Nâmaqî.

Notices on the life of Hîjî Râzî will be found in Haft Iqlîm, fol. 297<sup>a</sup>, Taqî Auhâdî, fol. 800<sup>a</sup>, Majma'-un-Nafâ'is, vol. I, fol. 538<sup>a</sup>, Riyâd-us-Shu'ârâ, fol. 469<sup>a</sup>, Makhriz-ul-ârâ'ib, fol. 1017, Âtash Kadah (Ethé, Bodl. Lib. Cat., col. 279, No. 461, where the poet is said to have died in Yazd), Nashtâr-i-Ishq fol. 2050, etc. See also Ethé, India Office Lib. Cat., No. 1440, where a copy of the poet's dîwân is mentioned.

Contents of the dîwân —

fol. 1<sup>b</sup> Haft-band of seven stanzas in praise of 'Alî, an imitation of the Haft-band of Maulâna Hasan Kâshî (see No. 114 above)

Beginning as in The India Office Lib Cat No 1440 —

السلام اي نبیو مهرب حرام راه دین  
آفتاب مطلع ایمان امرالمومنین

The first band is followed by Qasidas some of which are in praise of Shah Tahmasp

Beginning —

مسرود موسیک بو وور نصیحه و حلال  
مسرود موسی حن مردہ ریمان نیک سیال

fol 11<sup>b</sup> Tarkib-band Musaddas in the form of  
Beginning —

ای مسح حقا رسه ها حمد بوان کرد  
ادار من نی مسروقا حمد بوان کرد  
حون در حکم اهل وفا حمد بوان کرد  
مصدق دل آرزوی ما حمد بوان کرد  
حور و مسم ای حسنه نما حمد بوان کرد  
اسها نامسروان للا حمد بوان کرد  
نا حمد نما بر مسنداد بوان بود  
تا حمد نعمتکی ما ساد بوان بود

fol 18<sup>b</sup> Rubas in alphabetical order

Beginning as in The India Office Lib Cat No 1440 —

ای در فسان نسکر حطاب ریمان ما  
در ی نور گوهر سکوف دهان ما

fol 21 Ruba is twenty seven in number

Beginning as in The India Office Lib Cat loc cit —

راهد که نیار و روره ایش خادت و حوس  
محواره که دمسگر او حام و حسوس  
آن کرده مدام نکه بر طاعت حوس  
این مسظر من ارجاع دوست

It will be seen that the contents of this copy closely agree with those of the India Office Lib copy

Folios at the bottom are damaged and pasted over with paper

Written in a clear Nasta'liq

Not dated, apparently 17th century.

No. 245

foli 273, lines 13, size  $10\frac{1}{2} \times 6$ ,  $6\frac{1}{2} \times 3\frac{1}{2}$

کلایی و حسی

## KULLIYÂT-I-WAHSHÎ.

The collected works of Maulânâ Wahshî

مولانا کمال الدین و حسی الائمه

Maulânâ Kamâl-ud-Dîn Wahshî, was born in Bâfiq in Kûmân, but as he came to Yazd in boyhood and spent there almost his whole life he is known as Wahshî Yazdî, and this is the reason that Amîn Râzî, in his Haft Iqlîm, places the poet under the heading Yazd. Some biographers say that Wahshî and his younger brother Muâdî Bâfiqî were the pupils of the celebrated Maulânâ Sharâf-ud-Dîn 'Alî Bâfiqî, the author of the well-known work Zafar Nâmah (completed in A.H. 828 = A.D. 1424), but this statement seems to be erroneous, as Maulânâ Sharâf-ud-Dîn died in A.H. 858 = A.D. 1454, that is, before Wahshî's birth. Wahshî imitated the style of Bâbâ Fîgânî, and is said to have surpassed his contemporaries chiefly in Gazals and Masnawîs. Taqî Auhadî (a contemporary biographer of Wahshî) holds a very high opinion of the poet.

In comparing the poet with the distinguished Muhtashîm of the same age, Taqî Auhadî remarks thus

وقسی که مولانا مختصم بـ ساعریس قـ، تـ قـ، کـ، بـ بـ  
او (حسی) در برابر نرامـ و طرـ دـی در عرصـ آورـ هـم در رـمانـ  
ـ، او طـرـ اوـرا مـسـسـوح کـردـ اـبـ

He further states that at first he imitated Wahshî, specially in Gazals, and that he collected a kulliyât of the poet containing nine thousand verses consisting of Qasîdas, Gazals, Tarjîbands, Taikib-bands, Qitâas, Rubâ'îs and three Masnawîs, viz., Nâzir-u-Mauzû, Khuld-i-Barîn and

Tarhad u Shu'ān the latter of which he adds though very popular has been left incomplete by the poet and contains one thousand one hundred and fifty verses

Taqi gives the date of Wahshi's death as A.H. 991 = A.D. 1083 in the following versified chronogram —

خو سر مسماه وحشی ناده نویسند ارجم وحدت  
روان سد روح ناکه او و مسی مسوی حلیس  
من اد سر معان ناریح بوب او طلب کردم  
نکفتا ناریصس و مات وحشی مسکن

The above date of the poet's death is also given by the author of the *Mirat ul Ālam* who quotes the following chronogram in support —

بلل کلار معی نسی لب

For notices on the poet's life see *Haft Iqlim* fol 53 Taqī Anhādī fol 789; *Ālam Ārī Aḥbāsī* fol 80 *Majma'ūn Nūfāsī* vol 11 fol 528 *Riyad uṣḥ Shu'ān* fol 442<sup>b</sup> *Khulasat ul Afkar* fol 212<sup>b</sup> *Ātash Kadah* p. 167 *Makhzan ul Gāzāb* fol 955 *Faqī Kashī* (Sprenger Oude Cat p. 35) *Nā-htarī Iṣhq* fol 1936 *Najma ul Fusaha* vol 11 p. 51

— Other copies of the *Kulliyat* are described in Rieu n. p. 668 G Flugel 1 pp. 576 and 571 Sprenger Oude Cat pp. 586 and 587 Ethe India Office Lib Cat No 1444 See also Ethe Bodl Lib Cat Nos 1039-1042 1209 4 and col 769 W Pertsch Berlin Cat p. 60 No 6 p. 98 No 2 p. 711 No 3 and p. 898

Contents of the *diwan* —

## I

fol 1<sup>b</sup> Cazals in the alphabetical order

Beginning as in Ethe India Office Lib Cat (*loc. cit.*)

ای ار بوسح > ا بخون روی درد ما  
ما را ر درد > و مارع ر درد ما

## II

fol 8<sup>b</sup> Tarji bands resembling the *name* in Ethe India Office Lib Cat (*loc. cit.*)

Beginning —

سامی نده آن ناده که اکسر وحدت  
دویسده آلاپس هر بود و بود مسے

The burden runs thus —

ما کوچه سیان حران ، السیم  
تا بی می هم ، دران مبکده میشم

### III

fol. 92<sup>a</sup> Marâsî, or elegies on the death of Shâh Tahmâsp, the poet's brother Muâdî, and others, in the form of Tarkib-bands

ار دو حانه کوچه کردون برق ماه کرد  
میعل حورسید را کردون حرا بر کاه کرد

### IV.

fol. 94<sup>a</sup> A series of Ta'kîb-bands. Each stanza consists of three couplets having the same Radif and Qâfiyah in all the six hemistiches, and is separated by an isolated verse with a different Radif and Qâfiyah

Beginning

ای گل تاره که بی ز و ما نیس ، ترا  
بر ار سر رس حار ها نیس ، ترا  
رحم بر تلیل بی برک و بوا نیس ، ترا  
العابی نامیران للا نیس ترا  
ما اسر حم و اصله خم ما نیس ، ترا  
نا اسپران للا رحم حرا نیس ، ترا  
فارع ار حامین همیک نی ناید بود  
حان من این همه همیک نی ناید بود

### V

fol. 96<sup>b</sup> Another series of Tarkib-bands in the form of Musaddas  
Beginning

دو همان سرخ بریسایی من گویی کسید  
دامنیان هم سهایی من گویی کسید  
بگسگویی من و درایی من گویی کسید  
آه بی سر و میامایی من گویی کسید

سرخ اون آتش حال سور لکشتن تاکی  
سومستم سومستم اون موز لکشتن تاکی

## VI

fol 96v Rubai  
Beginning —

یاروب که بیا سه پاوردانی بادا  
کامست باد و کامرانی بادا

## VII

fol 104v Qasida in praise of the Imams of Shah Tahmasp Mir  
Ghulāb ud Din (a descendant of the celebrated Sayyid Nūr al-Ullāh  
Wali) Shah Khālid Ullāh and several other persons

Beginning —

راحت اگر بایدست سلوت عینا میا  
حست از ایا نیو سرمی از ایا طلب

## VIII

fol 171 Qīṣas in praise of the above-named persons, & satires  
clegies and chronograms expressing the dates of Shah Tahmasp's death  
the accession of Shah Ismail II and other contemporary events

Beginning of the first Qīṣa —

دھی ار آدھ تو نایب قضا و تدر  
ساره امر ترا تابع و غلک مشار

## IX

A series of Maṣnawis in praise of Shah Tahmasp Mir Miran and  
others including also some satires

Beginning of the first Maṣnawi —

ای طئر در رکاب دولت تو  
نم شوان فیح و نصرت تو

## X.

fol 217<sup>a</sup>

حلد برين

## KHULD-I-BARÎN.

A *Masnawî* in imitation of the *Makhzan-ul-Asiâr* of *Nizâmî*, of which *Walîshî* speaks highly on fol 218<sup>a</sup>

Beginning

حameh نی او رد صدای صریح  
تللی ار حلد برين رد صر

The poet gives the name of the poem in the above verse  
It has been edited by W Nassau Lees, Calcutta, 1861

## XI

fol<sup>a</sup> 237<sup>b</sup>

فرهاد و سرین

## FARHÂD-U-SHÎRÎN.

The love-story of *Fârhâd* and *Shîrîn*, in the metre of *Nizâmî's* *Khusrau-u-Shîrîn*. It is incorrectly styled حسرو و سرین in *Hâj Khal*, vol. III, p. 138, and in G. Flugel (*loc. cit.*).

Beginning —

الهی سنه ده آس ام رور  
دران سنه دلی وان دل سنه سور

Comp. Bodl. Lib. Cat (*loc. cit.*) and W. Pertsch, Berlin Cat (*loc. cit.*)  
Lithographed, Calcutta, A.H. 1249, Bombay, A.H. 1265, and Teherân, A.H. 1270

According to *Taqî Auhadî*, as mentioned above, the poem is incomplete and consists of one thousand one hundred and fifty verses

The *Masnawî* poem ناطر و مسحور, *Nâzîl-u-Manzûl* (see the following No.), is wanting in this copy of the *Kulliyât*

Written in clear *Nasta'liq*, within gold and coloured ruled borders, with two illuminated frontispieces on fol. 217<sup>a</sup> and 237<sup>b</sup>. Spaces for headings are left blank throughout

On fol. 103<sup>b</sup>, at the end of the *Rubâ'îs*, the MS. is dated Sunday, the 20th *Muhâriam*, A.H. 1250

Scribe محمود کار دهلوی

## No 246

fol 208 lines 12 size  $9\frac{1}{2} \times 6 \frac{1}{2} \times 2\frac{1}{2}$ 

The same.

Another copy of Wahshi's *Kulliyat* smaller than the preceding one  
Contents —

## I

fol 1<sup>b</sup> Qasidas without any alphabetical order  
Beginning —

کسی - حسود در مراچه افلاک  
که نا خو سهر مجرد کشد در خالم ساک

Several Qasidas including the usual initial one are wanting in this copy. The Qasidas are followed by some Na'awis mostly in praise of Shah Tahmasp, Gijas ud Din and others. The last Masnawi, a short one is styled *Fi al-Sabar Nama* and begins thus on fol 2<sup>a</sup> —

حون از سهر خسرو ساره ، نار  
بر حرم ره بآسه حماری سدم سوار

## II

fol 28<sup>b</sup> Gazals arranged in the alphabetical order  
Beginning as in the preceding copy —

ای از تو مرح کسته نشون روی درد ما الح

The Gazals are followed by the Rubais only three in number

## III

fol 7<sup>a</sup>

حلد بربن

KHULD I BARFN

Beginning as in the preceding copy —

خامه براورد صدای صریح الح

The Masnawi here is divided into eleven Randas each of which is styled as *روضه من ملد بربن* four *Hikayats* and a *Sālik* or epilogue

## IV

fol. 100<sup>b</sup>.

مرهاد و مسرين

Styled here as مرهاد مسرين  
Beginning as usual

الهی مسنه ده آتس ایروز الح

## V

fol 154<sup>b</sup>

ناطر و مسأور

NÂZIR-U-MANZÛR.

The love-story of Nâzir and Manzûr  
Beginningزهی نام تو مسر دیوان هستی  
ترا بر حمله هستی رسید هستیOn fol 207<sup>b</sup> the poet gives the date of completion of the poem,  
A H 966 = A D 1558, in the following lines

کسی کن نلم دور آندیشه حواند  
اگر تاریخ تسبیح نداند  
هاره دخ لوب هی تسبیح  
که با همیش نامندیش تاریخ تسبیح  
نداند گر ندین قانون که مس دکر  
نحوید ار همه انسا ، بر فکر

The date can be obtained by doubling 30 five times and adding 6 to it, or by summing up the numerical value of the words  
"همه انسا ، بر فکر"

The above târîkh is quoted in Rieu (*loc. cit.*) and also noticed in  
W Pertsch, Beilin Cat., p 723, No 4

Each section of the MS. begins with an illuminated frontispiece and a double page 'Unwân

Written in a clear minute Nasta'liq within gold and coloured ruled borders

Not dated Apparently beginning of the sixteenth century  
 Several seals of the last king of Onde are fixed on the fly leaf at the beginning

## No. 247

fol 124 lines 1<sup>o</sup> size 9 x 5 6 x 3

The same

A copy of the *diwan* of Wahshi containing the *Gazals* and *Qasidas* only

fol 1<sup>b</sup> *Gazals* beginning —

مساکن گلخ مسدم نا صاف کردم ۴ را  
 دادم از حاکسیر گلخ صفا آسید را

fol 69<sup>b</sup> *Qasidas* beginning as in the above copy —

کسی ۰ ۷ سود در سراحه اهلک الح

Written in ordinary *Nastaliq*

Not dated apparently 17th century

## No. 248

fol 12 lines centre column 25 marginal column 44  
 size 9 x 5½ 8 x 4

اسحاب از عریاب ملا و ب

A selection from the *Gazals* of Wahshi

Beginning —

ار کاه کهربا تکریبد در بست ما  
 حصر بیای نرک بوارد در بست ما

The *Gazals* are arranged in the alphabetical order

The usual initial *Gazal*, viz.-

ای ار تو سرخ کسنه لحون روی ذرد ما الح

is placed fourth in this copy

Written in ordinary small *Nasta'liq*

Not dated, apparently 18th century.

No. 249.

fol. 56, lines 14; size 9 x 6, 5½ x 3½.

دیوان ارسلان

DÎWÂN-I-ARSLÂN.

أوسلان دیوان قاسم

Badâ'unî, vol. iii, p. 178, says that Qâsim's father claimed his descent from Arslân Jâdîb, a distinguished noble of the court of Mahmûd of Gaznîn, hence the poet adopted the *takhallus* Arslân. Qâsim was originally born in Tûs, but he flourished in Mâwâfi-un-Nahr. He came to India in the reign of the emperor Akbar, poems in whose praise are found in abundance in the poet's *dîwân*. Besides being an eminent poet, Qâsim was an expert chionogrammatist and a fine calligrapher. He died in A.H. 995 = A.D. 1586, at the time when Akbar was staying at Lâhûr.

For notices on the poet's life see *Haft Iqlîm*, fol. 214<sup>a</sup>, *Taqî Auhadî*, fol. 111<sup>a</sup>, *Majma'-un-Nafâ'is*, vol. i., fol. 10<sup>a</sup>, *Riyâd-ush-Shu'arâ*, fol. 29<sup>b</sup>, *Nashtâ-i-Ishq*, fol. 137, *Suhuf-i-Ibâlîm*, fol. 52<sup>a</sup>, etc.

Contents of the *dîwân* —

fol. 1<sup>b</sup> A short *Masnawî* in praise of God

Beginning —

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

کے سامنے اللہ آدم بر ریان

The above line is quoted by Dr. Spenger in his *Oudo Cat.*, p. 337, as the beginning of *Qâsidas*.

fol. 2<sup>a</sup> A *Qasîdah* in praise of the Imâm Âli Mûsî in answer to a *Qasîdah* of Gazâlî Mashâhadî (b. A.H. 936 = A.D. 1529, d. A.H. 980 = A.D. 1572), a friend of the poet

Beginning —

ای حریمی که درمے مله که دل استاد  
حوم کعنای نعمرا ب نو مائل اماد

fol 3 Three Qasidas in praise of Akbar  
Beginning of the first Qasidah —

جنو براورد ار کویاں امی مرا آفتاب  
ماہ روس دند و کف اللہ اکبر آفتاب

fol 5<sup>b</sup> A Masnawi likewise in praise of Akbar  
Beginning —

ای سریر معدلب را نادماہ  
نادماهان در رکاب حاک راه

fol 6 Gazals arranged in the alphabetical order  
Beginning as in Sprenger Oude Cat (*loc. cit.*) —

سامی و عکس می سده روس صبر ما  
حامی بده که عارف حا سر ما

Of the last two poems (on fol 39) with which the Gazals break off abruptly the first is in praise of Imam Husayn and the second in praise of the celebrated Hawwajah Mu'in ud Din Chishti which is said to have been recited by the poet on the saint's tomb at Ajmūn.

fol 39<sup>b</sup> A short Masnawi in praise of the mountain at Ajmūn  
Beginning —

رہی کوہ احسن حسر سرمس  
مقام سر مقتدا بان ~

After the above Masnawi the usual order of the Gazals is resumed

fol 49<sup>a</sup> A few Qat'as and Ruba'is

fol 49<sup>b</sup>-51 Chronograms expressing the dates of birth of the Princes Sultan Salim Shah Murad and Daniyal of the conquest of Bengal the completion of the Bengali Mahal the conquest of Gujarat and other contemporary events

fol 51<sup>b</sup> Fards or single verses

Beginning — ~

سامی نما که نک نفس ار حم سوم حلاص  
اماکی بده که ار شم خالم سوم حلاص

fol 53<sup>b</sup> Rubâ'is, altogether thirty in number.

Beginning —

حز ناده لعل آن بري وش مطر  
این سرحوسي ار ناده اه جس مطر  
لعل او محو ار ناده نا  
حاصب آه حسر ز آتس مطر

Some Rubâ'is are in answer to *Lisânî*.

About ten Gazals, written in a bolder hand, are found on the margins of folios 12<sup>a</sup>, 13<sup>a</sup>, 19<sup>a</sup>, 20<sup>a</sup>, 22<sup>a</sup>, 23<sup>a</sup>, 32<sup>a</sup>, 34<sup>a</sup> and 35<sup>a</sup>.

This splendid copy, with a faded double-page 'unwâن and a frontispiece at the beginning, is written in a very beautiful minute *Nasta'liq*, within gold and coloured ruled borders, by some learned scribe

Not dated, apparently 17th century

### No 250.

fol 125, lines 14, size 8 x 5½, 5 x 3

دیوان سانای

DÎWÂN-I-SANÂ'Î.

A slightly defective copy of the dîwân of Sanâ'î. Khwâjâh Husayn Sanâ'î, حواه سان سانی الْمَسْنَدِي, was a native of Mashhad H Kh. III, p 269, calls the poet حواه سان سانی مسندی. Mr Bloehmann, *Ā'in-i-Akbarî*, p 563, on the authority of the poet's statement in his dîwân, says that Sanâ'î was the son of *Giyâs-ud-Dîn* Muhammad of Mashhad, and adds that the سان of the *Ātash* Kadah is a bad reading for سان. In his early life he found a benevolent patron in Sultan Ibrâhîm Mirzâ, with the takhallus Jâhî (d A H 979 = A D 1571), son of Bahîâm Minzâ Safawî (d A H 956 = A D 1549), and grandson of Shâh Ismâ'il Safawî (A H 909-930 = A D 1508-1523). Prince Ibrâhîm who was himself an accomplished seholai, took great interest in Sanâ'î's education. Subsequently the poet came to India during the reign of Akbar, became the teacher and friend of the celebrated Faydî, and received great favours from the emperor. Here he is said to have held

poetical discourses with *Gazali Mashhadī* (d. A.H. 980 = A.D. 1572) *Urfī* and other distinguished poets of the emperor's court. Among the later poets *Sauāi* occupies a high position and enjoys a good reputation. But *Badaūni* vol. III p. 208 who makes a few disparaging remarks on the compositions of the poet says that before *Sauāi* came to India he was reckoned here as a master poet and his poems were held in high estimation by the eminent scholars and the learned poets of India but that soon after his arrival he became a mark for various kinds of criticism and lost all his reputation. Besides the *diwan* the poet has also left a *Masnawi* called *مسکن الدل*, *Iskandar Nāmah* (see below).

According to the best authorities *Sauāi* died in A.H. 996 = A.D. 1587 a date which is expressed by the words *مسنون* *لما*, found in the *Nāmūshah Bahar* (Sprenger Oudo Cat. p. 120). Mr. Bloehmann in his translation of the *Āin-i Akbari* p. 663 note 2 gives a wrong date of the poet's death A.H. 1000 = A.D. 1591.

Notices on the poet's life will be found in *Haft Iqlīm* fol. 224 *Taqṣī Auliādi* fol. 173 *Riyād u-l-Shu'ara* fol. 75 *Atash Kadah* *Mak̄hzan ul-Āgarāib* fol. 132 *Khulasat ul-halām* vol. 1 fol. 123<sup>b</sup> *Nāhītar-i Ishq* fol. 360 *Āin-i Akbari* vol. 1 p. 24, etc. See also Sprenger Oudo Cat. pp. 43, 57, 120 and 578. Ethé Bodl. Lib. Cat. Nos. 1045 and 1046. W. Pertsch Berlin Cat. pp. 57 No. 4, 722 No. 2 and 899-900. Ricu Suppl. No. 309. Ethé India Office Lib. Cat. Nos. 1449-50.

Contents of the *diwan* —

fol. 1<sup>b</sup> Qasidas in the alphabetical order in praise of the Imams of *Shah Tahmasp Akbar Khan* *Khān Khānān* and others

Beginning as in most copies —

در روس حسن و ناره سی حرس نما  
خمره نطور سم حسره نرلک خنا

fol. 89<sup>b</sup> *Gazals* likewise in the alphabetical order

Beginning as in Ethé Bodl. Lib. and Ethé India Office Lib. Cats. —

رالدی ن م از در حزد ای سر مرا  
صد حار حسرت امس ارین در حکر مرا

fol. 10<sup>a</sup> A *Masnawi*

The beginning of this *Masnawi* is wanting here and it opens thus —

کریما نسای حالم نه  
غم قاس و درد نهایم نه سب

The line—

سادل نه سهانه اهل رار  
تکس حام معنی صور، گدار

quoted as the beginning of the *Masnawî* by this *Sanâ'i*, is found here on fol 118<sup>a</sup>

This *Masnawî* is identical with the *اسکندر نامہ*, or the poetical account of the heroic deeds of *Akbar*, which *Sanâ'i* dedicated to the emperor *Akbar*, two copies of which we noticed in Ethé, Bodl Lib Cat, Nos 1048 and 1049. This *Masnawî* is called *ناع ارم* by Dr Sprenger in his Catalogue, p 579, and *سد اسکندر* on p 120

Written in a beautiful Nastalîq within ruled borders

Not dated Apparently 17th century

### No. 251.

fol 93, lines 15, size  $8 \times 4\frac{1}{2}$ ,  $5\frac{3}{4} \times 3$

عز لام، سه سه سه

### GAZALIYÂT-I-MUHTASHAM.

The lyrical poems of *Muhtasham Kâshî*, arranged in the alphabetical order

Beginning —

ای کوهر تام تو تاح سر دیوانها  
دکر تو نه د وان ارایس وانها

*Maulâna Muhtasham*, مولانا محتشم کاشم, was a native of *Kâshân*. He was the teacher and friend of the well-known *tâdkîrah-wîste* *Maulâna Taqî-ud-Dîn Muhammad al-Husaynî*, better known as *Taqî-ud-Dîn* (or simply *Taqî*) *Kâshî* (d c A.H. 1016 = A.D. 1607), who collected and prepared the poet's *dîwân* (see Rieu, n, p 665). *Muhtasham* was one of the most distinguished poets of Persia, and enjoyed unparalleled fame during the reigns of the three successive sovereigns, *Shâh Tahmâsp Safawî I* (A.H. 930-984 = A.D. 1523-1576), *Shâh Ismâ'il II* (A.H. 984-985 = A.D. 1576-1577) and *Sultân Muhammad Khudâ Randah* (A.H. 985-996 = A.D. 1577-1587). Besides being an

eminent poet he was an expert chrono-grammatist and master of mu'ammās or enigmas. He composed a long Qā'īyah on the accession of Shāh Ismā'il Sāfi to the throne of Luristan and each hemistich of this Qā'īyah contains a chronogram for the year A.H. 984 = A.D. 1576. He is also distinguished for the laudatory poems which he addressed to the Imams and his well known *maz̄iyāh* or elegy (see the following No.) on the sad death of the two Imams Ḥasan and Ḥusayn has immortalized his name. The author of the *Ālīn Ara-i Ablāsī*, fol. 78<sup>b</sup> relates that on one occasion the poet sent two Qā'īdāt from his *hāfi* in praise of Shāh Tahmāsp and his daughter Pari *khanum* but as this monarch had become very religious in his old age he desired that praise should be lavished only upon great men like Ali and other Imams, and not upon an ordinary man like him. The poet did so to the satisfaction of Tahmāsp and received great favours from the monarch.

A copy of *Mulita-hām*'s *diwān* with the preface of the above mentioned Iaqī *hāfi* is noticed in Rieu II p. 665. In that preface Iaqī *hāfi* who ranks *Mulita-hām* after *Khāqānī* says that he collected and arranged the poet's *hāfiyāt* into the following seven *diwāns* — 1. *Shaybūyah* consisting of Qā'īdāt in praise of God the prophet the Imams contemporary kings nobles and scholars 2. *awṣās*, *Shababīyah* and 3. *awṣās* *ṣilāḥiyah* containing *Gazals* descriptive of beauty 4. *awṣās*, *Jalāhiyyah* and 5. *qāl* حَسَاقْ, *Naqīl* نَقْلَهْ *lughāt* containing *Gazals* descriptive of love 6. *ṣarwāyāt* صَرْوَيَّاتْ, *Dururiyyāt* containing versified chronograms which the poet composed at the request of his friends 7. *wāher* *Mu'ammayāt*, or riddles.

Iaqī *Auhādī* who visited *Mulita-hām* in *Kāhān* dates the poet's death A.H. 996 = A.D. 1587. The author of the *Khulāsat ul Afsār* fol. 186<sup>b</sup> wrongly ascribes it to A.H. 1000 = A.D. 1591.

For notices on the poet's life and his works see *Ilust Iqlūm* fol. 262 Iaqī *Auhādī* fol. 69<sup>b</sup> *Mirāt ul Alām* fol. 407<sup>b</sup> *Māṣīr-i Rahīm* fol. 82 *Majma' im-Nasūs* vol. II fol. 403 *khāzana-i Amīrīh* fol. 300<sup>b</sup> *Riyāl ush-Shūarā* fol. 3 9<sup>b</sup> *Khulāsat ul Afsār* (*loc. cit.*) *Mālītar-i Ishq* fol. 1600 *Ātāh* *Kadāh* p. 331. See also Sprenger Oude Cat. pp. 23 and 300 Rieu II pp. 660 and 666 G. Flügel, p. 591. The Bodl. Lib. Cat. Nos. 1050 and 1239 4. The India Office Lib. Cat. Nos. 1447 and 1448 W. Iertschi Berlin Cat. p. 30 No. 13 pp. 101 No. 1<sup>b</sup> and p. 543 p. 723 No. 8 and p. 724 No. 10 and *Ilāj* *khal* vol. III p. 312.

This copy contains the *Gazals* probably of the *awṣās*, *Shababīyah* (Compare Rieu (*loc. cit.*)) Sprenger Oude Cat. (*loc. cit.*) and G. Flügel (*loc. cit.*) and also The India Office Lib. Cat. No. 1448.

The MS ends with the following line —

لہ بیس تھیں او میں ہم ہم ساید  
اکر تو نا دم سو حزا کاہ ہے پی

Written in ordinary Nasta'liq  
Not dated, apparently 17th century.

No. 252.

fol. 135, lines 12, size  $9\frac{1}{2} \times 5\frac{3}{4}$ ,  $7\frac{1}{4} \times 4\frac{1}{4}$

مرثیہ محتشم

MARSIYA-I-MUHTASHAM.

The elegy on the death of Hasan and Husayn, with other incidents in connection with the Battle of Karbalâ, by the same Muhtasham of Kâshân

As a Marsiyah-writer Muhtasham occupies the highest position among the latter-day poets

Beginning —

بر حوان خم هو عالم بانرا صلہ ردید

اول صلہ سلسلہ اسما ردید

نوب .. ناولنا هو درسد آسمان ماء بد

ران سرینی کہ بر سر سر حدیا ردید

انکہ سرادقی کہ فلک مجرمس نبود

کندید ار مدیہ و در کریلا ردید

The MS ends with the following line

علام را (sic) جل حون کہ نا مولی اس

عرامت ہے او نہ میبد سہدا اس

Written in a fine clear Nastaliq within gold borders. The original folio are mounted on new margins  
Dated 12th Rabi I A.H. 1114

No 253

fol. 23. Inv. 74. size 7½ x 4½, 1 x 3½

## کلات عربی

## KULLIVÂT-I-'URFÎ

A defective copy of the poetical works of Ursî Shîrâzî

Maulana Sayyid Muhammad poetically known as Ursî مولانا سید محمد عربی

محدث (ا-دلس) و عربی بن مولانا دین الدین حلی بن مولانا عمار  
was the son of Maulana Zayn ud Din Ali son of Maulana Jamâl ud Din of Shîraz where the poet was born in or about A.H. 963 = A.D. 1555. The Maârif-i Rahimî says that Ursî's name was لہیلیjah Sayyidî Muhammad (and not لہلیلیjah Sayyidî as stated by Dr. Sprenger p. 126 on the authority of the Hâim-i Bahîr). It is conjectured that the poet derived his poetical title from the occupation of his father who it is said looked after the Shâfi'i and Ursî matters under the magistrate of Shîraz. At an early age Ursî left his native country and emigrated to the Deccan but finding the place unsuitable for achieving success he left it and came to Iâthpûr Sikri where he made the acquaintance of the celebrated Iâydi. Ursî at first received warm favours from his new friend but owing to a slight unpleasantries between them Ursî abandoned Iâydi's company and shortly afterwards found a sincere patron in Hakim Masîl ud Din Abul Iâth Gilant through whose kind influence the poet made acquaintance with 'Abd ur Rahim Khan-i Khânî. After the death of Abul Iâth in A.H. 997 = A.D. 1588 Ursî attached himself to the said Khan-i Khânî Khan-i Khânî who himself a man of good literary taste fully appreciated the extraordinary poetical merit of Ursî and was exceedingly pleased with his learned society. It is long Ursî was introduced by the Khan-i Khânî to Akbar who duly rewarded the poet in various ways.

Very few of Ursî's cotemporary poets equal him in celebrity and it is generally asserted that had he not died a premature death he would have been the master poet of the period.

Ā'unî says that although 'Urfî possessed sound learning and was used in the various forms of poetry, yet, on account of his pride and conceit, he could not gain public sympathy. Of all his poetical compositions the Qasîdas have been most popular even to the present day. The author of the *Ātash Kadah* says that 'Urfî adopted a new style in his Qasîdas, which, according to Āzâd, are far superior to the poet's *Masnawîs*. 'Urfî followed 'Abd-ur-Rahîm Khân-i-Khânân in his expedition against Jânî Beg of Tattah in A H 999 = A D 1590, and died of dysentery in Shâwwâl of the same year at Lâhûr at the age of six years. Some writers suspected the poet had been poisoned, on enough fate in that age. In concordance with the above year the poet's contemporary and friend, Badâ'unî, quotes the following two chronograms: **عمری** حواه مرجه and **دسمن حدا**, and says that the poet in his last moments composed the following Rubâ'i:

عمری دم برع امس و همان مسني تو  
 آخر بجه مايه نار بر سني تو  
 فرد امس که دو هست نهد فرد و مس نکه  
 حويای مساع امس و تهی دمسني تو

In *Kâshî* (Sprenger, Oude Cat., p. 37), however, puts the poet's death in A H 1002 = A D 1593. The author of the *Miftâh-ut-Tawârikh*, on the authority of the *Ā-Jahân*, relates that 'Urfî in his following Qasîdah, which he recited on his death-bed, had desired that his remains should be buried to Najaf, and that accordingly, some years after the poet's death his bones were sent to that place by Mir Sâbir Isfahânî and buried there.

جهان نکشم و در دارا نه سهر و دیار  
 نامم که فروند نه ، در نار از  
 اکر سود ره کوی تو نه سر بر  
 کم نمرد ملک دیده طی سر در از  
 نکاوس مرد از گور تا نه ، نروم  
 اکر دیده هلاکم کسد ور نه تار

A some author quotes also the following versified chronogram by

Mulla Pauniqi expressing the date A H 1027 = A D 1617 in which year it is said Urfi's bones reached Isfahan —

نکانه کوهر در بای معرفت حرفی  
که آسمان بی بروز نس صدف آمد  
حو عمر او سر آمد و کرد من دوران  
سکه ، تو سر دلهی پر ۰ آمد  
نکاوی مره از گور نا نصف نروم  
مکند سر دعای که برهند آمد  
ردم رد از بی تاریخ روئی کلکم  
نکاوی مره از هند نا نصف آمد

For notices on Urfi's life and his works see Haft Iqlim fol 74<sup>b</sup> Iaqi Anhadi fol 502 Badauni vol ii p 375 and vol iii p 285 Riyad ush Shuara fol 268 Mirat ul Khayal p 127 Miftah ut Tawarikh p 288 Suhuf i Ibrahim fol 643<sup>b</sup> Nashtar i Ishq fol 1147 Muyam ul Fusaha vol ii p 24 Haft Asman p 111 See also Sprengor Oude Cat pp 112 113 528 and 529 Rieu ii pp 667 "38 and 845 W Pertsch Berlin Cat pp 901-905 G Flugel i 592 J C Tornberg p 110 J Aumer p 36 I the Bodl Lib Cat Nos 1051-1054 and No 1991 Rieu Suppl No 310 Ro en Pers MSS pp 261-265 Blochmann's Ann i Akbari vol 1 pp 569-571 Atash Kadab pp 301-305 Ethe India Office Lib Cat Nos 1451-1463 Haj Khal vol iii p 259 vol iv pp 253 and 254 and vol vi p 596

Contents of the Kulhyat —

## I

fol 1<sup>b</sup> A collection of prose pieces The first of these is styled here *رساله*، *رساله*، agreeing with the prosa profaco usually styled *رساله نس نشیس* See I the India Office Lib Cat No 1452 See also W Pertsch Berlin Cat p 901 Rosen Pers MSS p 261 and Ethe Bodl Lib Cat No 1053

Beginning —

حمدی که از ساستگی مره از مایه نعن و نصہ س آمد  
اهمال آن در حوصله الح

These pieces contain for the most part religious and moral counsels which 'Urfî addresses to himself with the words ای دوسی! The last but one of these, is a letter which the poet wrote on his death-bed describing the state of his mind at the prospect of death. It is headed thus رؤمه که در هنگام برج مرموده " "

## II

fol<sup>c</sup> 15<sup>b</sup>

مُنْجَمِعُ الْأَفْكَارِ

## MAJMA'-UL-ABKÂR.

A Masnawî poem in imitation of Nizâmi's Makhzan-ul-Asrâî. The author of the Haft Âsmân, p 111, says that the poem is also called مُنْجَمِعُ الْأَفْكَارِ, Majma'-ul-Afkâr. He further states that it is also known as the Makhzan-ul-Asrâî of 'Urfî, and hence Dr Sprenger, p 529, had some justification (in spite of Dr Ethé, India Office Lib Cat, No 1451) in giving the last-mentioned title to the poem.

Beginning —

سَمِ اللَّهُ الرَّحْمَنُ الرَّحِيمُ  
سُونَّةُ نَبِيٍّ وَرَحْمَةُ قَدِيمٍ

See Hâj Khal, vol v, p 389, W Peitsch, Berlin Cat, p 64, No 8 c, Klaft, p 69

On comparing with another copy of the Majma'-ul-Abkâr, it is found that about six folios towards the end, containing one hundred and seventy-four lines, are missing. The poem breaks off abruptly with the following line on fol 58<sup>b</sup>

کَانَ هَمَّ رَارِي رَحَهُ دَارِي لَگُو  
کَانَ هَمَّ رَارِي رَحَهُ دَارِي لَگُو

Further, the following subscription (on the top of fol 59<sup>a</sup>) تِبَامِ الْحُسْنَى کَلَمِ شِرِينِ مَدِ کَسَا، حَسْرَوْ وَ شِرِينِ مَنْ کَلَمِ الْحُسْنَى, which suddenly follows the above verse, proves that the Masnawî Khusrau-Shîrîn (see the following No) by the same author, is wanting in this copy. So, there is altogether a lacuna of about twenty-five folios after folio 58

## III

fol 59<sup>b</sup> Qasidas in the alphabetical order

Beginning as in Sprenger (loc. cit.), Rieu, II, p 698, Ethé, Bodl.

Lah Cat No 1053 and Ethe India Office Jih Cat Nos 1452 and 1453 —

اسال کرم مسکر کار باب هم را  
۱۵ لخورد نسر اری و نعم را

For special collections of these Qasidas see W Pertsch p 65 No 11 p 696 No 3 and p 714 No 1 in 686 One particular Qasidah styled هیرام میامن is mentioned ib p 74 No 8 and p 79 No 3

## IV

fol 134 Qit as

Beginning as in most copies —

ای دل راهن که ار حرم  
۷۷ س بی مرستادی

## V

fol 145<sup>b</sup> Gazals arranged in the alphabetical order

Beginning as in Spronger Rion II p 667 Ethe India Office Lab Cat Nos 1452 and 1454 etc —

ای نه فلک رحومه صع بو دا  
ور حصر کربنای تو حرس اساه

Folios (after folio 14,<sup>b</sup>) containing the last portion of the Gazals ending in الف, all the Gazals ending in ۲ and a few of the first portion ending in ۳ are missing Again after fol 216<sup>b</sup> some Gazals ending in ک and ل are missing

## VI

fol 240<sup>b</sup> Ruha is

Beginning —

رسم نیان نا نکرم نرک هوس  
حوي حسلی دیدم و صد فوح مگس

The usual initial Ruha beginning with the line —

نارب نقی ده که نا بردارم الح

is found here on fol 253

Written in a fine Nasta'liq, within gold and coloured ruled borders, with a fine double-page 'unwâ'î

Not dated, apparently 16th century

No 254.

fol 66, lines 14, size  $8\frac{1}{4} \times 6\frac{3}{4}$ ,  $5\frac{1}{2} \times 2\frac{1}{2}$

مجمع الابكار و فرهان و سيرين

MAJMA'-UL-ABKÂR AND  
FARHÂD-U-SHÎRÎN.

The two Masnawîs, Majma'-ul-Abkâr and the Farhâd-u-Shîrîn, of 'Urfî

I

fol 1<sup>b</sup> Majma'-ul-Abkâr

Beginning as in the preceding copy

سُمَّ اللَّهُ الرَّحْمَنُ الرَّحِيمُ

II

fol 51<sup>a</sup> مُرْهَدٌ وَ سَبَرِينٌ, Farhâd-u-Shîrîn, or, as it is styled in the preceding No., خُسْرَوٌ وَ سَبَرِينٌ, Khusrau-u-Shîrîn, another Masnawî in the metre of Nîzâmî's Khusrau-u-Shîrîn

Beginning

حَدَّا وَدَا دَلَمْ بِي نُورْ تِكَّسْ .  
دَلْ مَنْ سَكَّسْ، وَ كَوَهْ طُورْ سَكَّسْ .

Written in a clear minute Nasta'liq

Not dated, apparently 18th century.

## No 255

fol 128 lines 17 size  $8 \times 4\frac{1}{2}$   $5\frac{3}{4} \times 2\frac{1}{2}$ 

## دیوان معرفی

## DÎWÂN-I-‘URFÎ

The diwan of Urfi containing Gazals and Ruba is on fol 1<sup>b</sup> Gazals in the alphabetical order Beginning as in the preceding copy —

ای ه ملک ر حوسه صع بودا نه الح

fol 16<sup>b</sup> Ruba is  
Beginning —

ای رلف عروم سادمالي بو  
اراسن نرم ۱۰۰۰ مسریب بو

The usual initial Ruba —

پارمه نفسي ده که سا بردارم الح

is the second here

Written in a clear Nasta *hig* within gold and coloured ruled borders  
Not dated apparently 17th century

## No 256

fol 19 lines (centre column) 24 (marginal column) 26  
size  $8\frac{3}{4} \times 5\frac{1}{2}$   $8 \times 4$

The same

A smaller copy of Urfi's diwan containing Gazals and Ruba is on fol 1<sup>b</sup> Gazals in the alphabetical order Beginning as above —

ای ه ملک ر حوسه صع بودا نه الح

fol 19<sup>a</sup> Rubâ'is

Beginning as in most copies

یار ، نعسی ده که سا بردارم الح

Written in ordinary minute Nasta'liq

Not dated, 18th century

## No. 257.

fol 94, lines 17, size  $10\frac{1}{2} \times 7$ ,  $9\frac{1}{4} \times 4\frac{1}{2}$ 

The same.

Another collection of 'Ufî's poetical works, containing sixty Qasîdas, nine Ta'kîb-bands, thirty-nine Qit'âs, thirty-one Rubâ'is, with a Sâqî Nâmah, and a Tarjî'band at the end

## I

fol 1<sup>b</sup> Qasîdas

Beginning —

ای مساع درد در تارار حان اندام  
کوهر هر موئ در ب ، ریان اندام

The initial Qasîdah in copy No. 252, beginning with the line —

اقبال کرم مسکون اریا ، هم را الح

is the second Qasîdah here.

## II.

fol 75<sup>b</sup> Ta'kîb-bands in praise of 'Abd-ur-Rahîm Khân Khânân

Beginning —

توای مدنح که مسی دلا مسارک ناد  
تھور نعمت نعمت را مسارک ناد

## III.

fol 79<sup>a</sup> Qit'âs

Beginning as usual

ای دل راهن که ار حرسم الح

## IV

fol 89<sup>b</sup> Ruba is

Beginning —

اَنْمَ كَهْ سَيْ حَمَارَبْ هَوْسْ كَمْ  
كَرْ هَرْ دَوْ حَمَانْ نَادَهْ سَوْدْ نَوْسْ كَمْ

## V

fol 93 Saqi Namah

Beginning —

سَا سَامِيْ آنْ سَكِيْ رَا٠  
سَ اَرْ آَرْرُوْيِ دَلْ مَا مَرْجِ

This Saqi Namah is also noticed in Ethe India Office Lib Cat No 1453 Fthe Bodl Lib Cat No 1052 W Pertsch Berlin Cat p 69 and p 901 No 4 and Rosen Pers MSS p 262 No 5

## VI

fol 94 A Tarji hand in praise of Hakim Misih ud Din Abul Fath

Beginning as in Rieu II p 667 —

آَنْمَ حَوْنْ دَوْ ٠ ٠ ٠ دَهْ ٠ ٠ ٠  
صَهْبَ آَسَرْ دَوْسَانْ مَرْسَنْ

The burden runs thus —

نَامْ مَدْدُوحْ حَاصِهْ مَلْحَ ١  
مَلْحَ كَوْلَمْ حَكْمَ اَنْوَالِسَحْ ١

The Saqi Namah and the Tarji hand seem to have been added in a later hand

This valuable copy contains learned annotations and interlinear glosses throughout

The subject in each Qasidah is explained by a heading written in red

Written in a clear Nasta liq within coloured ruled borders with an ordinary frontispiece at the beginning

Dated 14th Rajab A.H. 1238

Scribe سَلَلْ بَرْسَادْ كَاهْ

## No. 258.

foll 104, lines 15, size  $9\frac{3}{4} \times 4\frac{3}{4}$ ,  $7\frac{1}{2} \times 3$ 

The same.

Another copy of 'Urfi's *dīwān*, containing *Qasidas* with a few *Qit'as* and *Taṣkīb*-bands at the end

Written in a fair *Nasta'liq*, within coloured ruled borders

Not dated, apparently 18th century

## No. 259.

foll 69, lines 15, size  $8\frac{1}{2} \times 4\frac{3}{4}$ ,  $6\frac{1}{4} \times 3\frac{1}{4}$ 

ح فہاد عربی

## SHARH-I-QASĀ'ID-I-'URFĪ.

A Persian commentary on difficult verses in forty select *Qasidas* of 'Urfi, by Mullā Abul Barakāt Mūnī of Lāhūr

ملا ابو بارکات مونی لاهوری  
البرکات معروف بـ ملا العبد التلماي  
was, according to the authors of the *Khulāsat-ul-Afkār*, *Makhzan-ul-Ğaiâ'ib*, and other works, the son of Mullā 'Abd-ul-Majîd of Multân. The author of the *Khulāsat-ul-Kalām*, who fixes the date of Mūnī's birth in A H 1019 = A D 1610, says that he was the son of Mullā 'Abd-ul-Jalîl (probably a mistake for 'Abd-ul-Majîd), son of Abû Ishâq of Lâhûr, and that Mūnī's father, who was well versed in penmanship, was engaged in writing out the well-known work Akbâr Nâmah. Mūnîr at first entered the service of Sayf Khân Mîrzâ Sâfi as a *Munshî*, who was at first a *Sûbahdâr* of Ilâhâbâd, and later on died as governor of Bengal in A H 1049 = A D 1639. Mūnîr subsequently attached himself to I'tiqâd Khân, the son of the celebrated I'timâd-ud-Dau'âyah. He was an intimate friend of the celebrated Muhammad Sâlih Kanbû, the author of the well-known history *Qâlî Salâh* (composed in A H 1070).

Besides being skilled in poetry, Mūnîr was greatly distinguished for his refined prose style. Collections of his letters, known as

نگارستان میر، انسا میر **نواده** and most of which Munir composed in the name of the above named Sayf Khan are noticed in Ethel India Office Lib Cat Nos 20,8-2097. He also wrote a preface to his friend Muhammad Salih Kanbū's letters known as **پهار سجن** (See Ethel India Office Lib Cat Nos 2090-2092 and Rieu 1 pp 263 and 398)

Munir is also said to have left several Masnawis one of which entitled **چار گوهر** or the Four Pearls, is divided into four sections viz —

آب و رنگ — در تعریف ناٹاب اکبر آناد (1)  
 سار و برک — در مسائس برک رسول و شرہ (2)  
 نور و صفا — در ستائش حوض و مسجد (3)  
 درد والم — در بیان حسن (4)

The author of the **Khulasat ul Kalām** names a Masnawi **مطہر کل**, which he says was composed by Munir while he was in attendance on Sayf Khan in Bengal. According to Arzū Munir has also left a treatise entitled **کار نامہ**, in which he has criticised the poems of Ursī Zulālī Tahb and Zahārī. The same Arzū supported by a few other writers asserts that Munir in one of his works himself says that he has left about one hundred thousand verses. The Khiliyat of Munir is said to have been prefaced by the celebrated Mirza Jalal Tahātāhī of Isfahan who came to India in A.H. 1044 = A.D. 1634 and was appointed by Shah Jahan among his court chroniclers.

Munir died in the primo of his life in Akbarabad on the 7th of Rajab A.H. 1054 = A.D. 1644. According to some his remains were taken to Lāhūr and interred there.

For notices of Munir's life see **Riyad ush-Shuhāra** fol 406, **Majma' al-Nafā'is** vol 11 fol 456<sup>b</sup> **Khulasat ul Afskar** fol 191 **Khulasat ul Kalām** vol 11 fol 287 **Makhzan ul Garaib** fol 828<sup>b</sup> **Nashtar i Ishq** p 1596 **Yad i Bayda** fol 212 see also Beck's Oriental Biographical Dictionary p 279 etc

Contents of the MS —

fol 1<sup>b</sup> A preface by some unknown author Beginning —

فیض آفریسی سامن که رسید ہان مجن را نا تار نفس میں  
 سخنان سولد کرده الح

The anonymous author of this preface tells us that Munir wrote this commentary at the request of some of his friends but before he could finish it he departed for the next world. He further states that Munir also left some of his previous compositions incomplete and that it

was twenty-two years after the death of Münî that, one night in the month of Ramadân, one of his Khâdîms came from Bûlhânpûr and gave to the author of the preface this fragment of the commentary

fol 5<sup>o</sup>. Beginning of the commentary —

ای مناع در در نارار حان اندامه الح یعی زنان را سرمایه  
مود کرد اسدہ الح

The meanings of phrases and words are not given separately, but the explanations of the sense of whole passages are very learned

The copy ends with the commentary on the following lines

در حريم روضه ارکان کجا ار نک نهال الح یعی اگر ما ع  
نهار آمریق تو ریله، امبر انح

Other commentaries on 'Urfî are (1), مفتاح الکا، Miftâh-un-Nukât, a commentary on difficult verses in thirty select Qâsîdâs of the poet, by Mîrzâ Jân, compiled in A.H. 1073 = A.D. 1662, see Sprenger, Oude Cat., p. 530, and Rieu, n., p. 668 (2) نگار نامه، Nigâr Nâma-i-Fayd, compiled in A.H. 1111 = A.D. 1699 by Muhammad Shâfi' bîn Shâh Muhammad Darwîsh, see Sprenger, Oude Cat., p. 529 (3) By Maulavî Muhammad Wajîh, compiled by Maulavî Qutb-ud-Dîn in A.H. 1101, see Sprenger, loc. cit., and (4) by Mullâ Sa'd Ullâ, Sprenger, loc. cit.

Five different Turkish commentaries are noticed in G. Flugel, 1, pp. 594 and 595, the Qâsîdâs have been printed in Calcutta, A.H. 1254, with a commentary by Ahmad bîn 'Abd-ur-Rahîm (see below), and with some Qit'âs and Taiji'bânds in Lucknow

Another commentary and a dîwân of 'Urfî also appeared in Lucknow in 1880. An English translation of selected Qâsîdâs of the poet was published in Calcutta in 1887

This copy is written in a firm Nasta'liq hand

The colophon is dated, Ahmadâbâd, the 21st of Jumâdâ I, the seventh year of Muhammad Shâh's reign

Scibe هدایه . اللہ طبیعہ

No 260

fol 155 lines 17 size 10 x 7 7 x 4

سرح قصائد عرفی

SHARH-I-QASÂ'ID I-'URFÎ

Another copy of a commentary on difficult verses in forty six select Qasidas of 'Urfî by Ahmad bin Abd ur Rahîm Safîpûrî  
 احمد بن عبد الرحيم سفیپوری  
 الرحمن صفي بوري

Beginning with a short preface —

سیامن سیامن و سای یه نهاس مر سلطانی را مرد الح

The commentator a very modern writer observes in the preface that he wrote this commentary at the request of some of his friends Towards the end he tells us that he has arranged the Qasidas according to a copy which was written in Shiraz

The commentary itself begins on fol 3 with the usual initial line —

ای مساجع در در نادر خان الداھنہ الح

Clear explanations of verses are given. Rare words and difficult phrases are explained separately throughout. Allusions and grammatical uses of words are also given

The following note on a fly leaf says that this MS was copied from a copy printed in Calcutta A.H. 1254 —

کاپ ھذا مسی سرح قصائد عرفی نویسہ اور حبائہ کلکتہ

fol 1-2 Index of the headings of the Qasidas commented upon  
 The last folio contains a list of the errata  
 Dated Rajab A.H. 1254  
 Written in ordinary Nastaliq

No. 261.

foll 461, lines 14, size  $11\frac{1}{4} \times 6\frac{1}{2}$ ,  $8\frac{1}{2} \times 4$ 

دیوان فایدی

## DÎWÂN-I-FAYDÎ.

A very large copy of the lyrical poems of Shaykh Faydî

شیخ ابو الفیض فایدی مصاصی ن سع مسارک ناگوری Shaykh Abul Fayd, with the double poetical title of Faydî and Fayyâdî, was born at Âgîah on the 1st of Sha'bân, A H 954 = 16th September, A D 1547. The family to which Faydî belonged traced its descent from an Arab Shaykh of Yaman, who lived in Sindh in the ninth century of the Muhammadan era. In the beginning of the tenth century Shaykh Khîdî, the then head of the family, journeyed to Hindûstân and after many wanderings settled at Nâgûr, north-west of Ajmîn, where he secured the friendship of Mîr Sayyid Yahyâ of Bukhârâ. In A H 911 = A D 1505, after the death of several children, a son was born to Shaykh Khîdî, to whom he gave the name Mubârak. At an early age Mubârak found the opportunity of moulding and improving his character in the learned society of one Shaykh 'Atan, شیخ عطاء, who had come to Nâgûr in the reign of Sikandar Shâh Lodî (A H 894-923 = A D 1488-1517). Shaykh Mubârak, after the death of his mother, went to Ahmadâbâd in Gujarât, where he prosecuted his studies and made acquaintance with several distinguished personages, such as Shaykh Abû Fadl of Kâzarûn, Shaykh 'Umar of Tattah, and Shaykh Yûsuf. He subsequently settled on the 6th of Muhaîram, A H 950 = A D 1543, on the left bank of the Jamnâ, opposite Âgrah, near the Chahâr Bâg Villa, which was built by Bâbâi. This place was later called Hasht Bîhisht, or the Bâg-i-Nûrafshân, and is now known as Râm Bâg. It was here that Shaykh Mubârak's eldest son, Shaykh Faydî, was born. Faydî's brother, Abû Fadl 'Allâmî, the celebrated prime minister of Akbar and the author of the Akbar Nâmah, 'A'in-i-Akbarî, Maktûbât-i-'Allâmî, Ruq'ât-i-Shaykh Abû Fadl, 'Iyâ-i-Dânish, etc., \* was also born here on the 6th of Muhaîram, A H 958 = 14th

\* According to some, Abû Fadl also wrote a Risâla-i-Munâjât, a Jâmi'-ul-Lugat, and a Kashkûl. He also wrote two commentaries, one on the *كتاب الكريمة*, and another on the *حواره العارف*, both of which he presented to Akbar. He also took a great part in the compilation of the *Târîkh-i-Alfi*.

January A.D. 1571. He was killed by Jahangir's order on Friday the 4th Rabi I A.H. 1011 = 12th August, A.D. 1602. Shaykh Mubarak who died at Lahore on Sunday the 17th Dhuqad A.H. 1001 = 4th September A.D. 1593 was a man of comprehensive learning. He was well versed in prosody had a complete knowledge of religious lore and was a perfect master of mystic philosophy. He wrote a big commentary on the Qur'an in four volumes which he called *Manha ul Uyun* حمواع العيون.

and another work of the title of *Jawâmi ul Kitâb* حمواع الكلم. Taydi as he grew up, displayed unusual gifts. He received from his father a sound education in all branches of learning and soon established his reputation as a poet and scholar. One day Shaykh Mubarak took Taydi to Abd un Nabi the then Sadr-i-Jahan and begged a grant of one hundred bighas of land. But both the father and the son on account of their unorthodox doctrines were turned out of the audience-hall with scorn and insult. Taydi's literary fame had already reached the ears of Akbar and in A.H. 970 = A.D. 1562 when this emperor was besieging the fort of Chitor he summoned Taydi then barely twenty years old. The Sunni Ulemas who were Taydi's mortal enemies interpreted the imperial order as a citation for defiance and persuaded the governor to set a guard over the dwelling of Shaykh Mubarak. The Mugal soldiers tormented and ill-treated the Shaykh who happened to be alone in the house. Shaykh Taydi was absent just then and on his return was arrested and carried off to Chitor by the troopers. Taydi of course was greatly dismayed by this ominous event, but to his unexpected relief he got a most favourable reception from Akbar to whom he was presented by Aziz Khan Kokah. Shortly afterwards Taydi was attached to the imperial court as teacher in the higher branches of literature to the prince—a fact which speaks of the great confidence which the emperor placed in the young scholar. Taydi had no difficulty in gaining the lasting friendship of Akbar. Besides being distinguished for his literary attainments his services in other departments secured fresh distinctions for him. He enjoyed the personal friendship of Akbar at Fatehpur Sikri and occasionally accompanied the emperor on his expeditions. In A.H. 989 = A.D. 1581 he was appointed the Sadr of Agra, Kalpi and Kalinjar and in A.H. 1000 = A.D. 1591 was sent on an embassy to Rajah Ali of the Deccan. Although a commander of only Four Hundred he had greater influence than most of the higher officials. Notwithstanding the hostile attitude of the Ulemas who had very great influence with the government Taydi in A.H. 981 = A.D. 1574 admitted into court his brother Abul Fadl who as we know rose to be the prime minister of Akbar and took an important part in crushing the power of the Ulemas and in alienating the emperor's mind from Islam.

The celebrated historian Badauni a pupil of Shaykh Mubarak lived

in the company of Faydî for forty years, and once, when the said historian was in temporary disgrace at court, Faydî (then in Ahmadâbâd), on the 10th of Jamâdi I, A.H. 1000 = A.D. 1591, wrote a letter (quoted in Badâ'unî, vol. III, p. 303) to Akbâr, in which the poet spoke highly of Badâ'unî and earnestly begged the emperor to deal mercifully with the learned historian. Badâ'unî frankly admits the good treatment he received at the hands of Faydî, but, bitterly condemning the foul part which Faydî played in weakening the power of the 'Ulamâs and in leading the emperor's mind away from Islâm, the said historian, on the plea of the good of the faith being stronger than other claims, **که حق دین و حق عهد آن نالا تراز هست و این**, not only exposes Faydî's faults but openly heaps insults on the poet, with the bitterest hatred.

The scene of the poet's death, as described by this historian, is calculated to excite loathing. Faydî's contemporary biographers, such as the authors of the *Tabaqât-i-Akbarî*, *Ma'îsir-i-Rahîmî*, *Urafât*, *Haft Iqlîm*, and several others, speak highly of his wonderful poetical genius; while *Badâ'înî* remarks that, although Faydî spent full forty years in composing poems, numbering above twenty thousand verses, and sent his compositions, at great expense, to his friends, yet, not even one of his verses was approved by the public. This remark of the historian, though a little exaggerated, is partly true, as we know that Faydî, on account of his heretical doctrines, is generally looked down upon by the Muhamîmadan public of India, and his works do not enjoy the popularity which their literary merits deserve.

Faydî may have taken a vigorous part with his father (Shaykh Mubârak) and brother (Abul Fadl) in crushing the power of the Sunnî 'Ulamâs and in planning and adopting subtle measures for leading Akbar's mind away from Islâm, but it cannot be denied that he was one of the most voluminous writers that India has produced, and that in literary merit he stands second only to the celebrated Amîr Khusâiû of Dihlî, (d. A.H. 725 = A.D. 1324), among all the Indo-Persian poets.

During the reigns of the Timuride sovereigns of India, four poets were honoured with the title of **ملك الشعراء** (king of poets), viz. ᜒazālī of Mashhad, who died in A H 980 = A D 1572, Faydī (both of Akbar's time), Tālib-i-Āmulī (*d* A H 1035 = A D 1625) in Jahāngīr's time, and Tālib-i-Kalīm (*d* A H 1062 = A D 1651) in Shāh Jahān's reign, but the second stands unrivalled. Although Akbar, an illiterate prince according to all the evidence we possess, had little inclination towards poetry, yet, on account of his constant association and conversation with distinguished scholars and eminent poets, he could appreciate the comprehensive learning of Faydī, and towards the end of A H 997 = A D 1588 deservedly honoured him with the title of **ملك الشعراء**. Faydī was a profound scholar in the Arabic, Persian,

and Sanskrit literatures and stood unrivalled in his age in theology history philology philosophy medicine and letter writing while his high poetical compositions afford a further proof of the versatility of his genius. Besides translating several Sanskrit works in poetry and philosophy he made a Persian version of Bhaskaracharya's Bijaganita and Lilawati, the two well known Sanskrit works on Algebra. Faydi's famous commentary on the Quran entitled Sawati ul Ilham مساطع الالهام

and his Mawarid ul Kalam موارد الكلم (the full title of the work is Mawarid ul Kalam ya Šifān Durāz il Hikam Brockl vol II p. 417 wrongly reads Mawarid ul Kalam) both of which consist of only those letters which do not contain diacritical points sufficiently speaks of his peculiar genius and extreme ingenuity. In A.H. 993 = A.D. 1585 he planned a Khamsah consisting of the following five poems in imitation of the Khamsah of Nizami but did not live to carry it out.

(1) Marlaz i Adwsi مركب ادوار in imitation of Nizami's Makhzan ul Asrar was to consist of 3 000 verses. Faydi composed it in the fortieth year of his age (A.H. 993 = A.D. 1585) and two years after his death his brother Abul Fadl collected the stray leaves of the poem. It is mentioned in Leyden Cat vol II p. 122 and Spronger Oudo Cat p. 401. (2) Sulayman u Bilqis in imitation of Khusrau u Shirin was to consist of 4 000 verses. (3) Nal Daman (see below) (4) Haft Kishwar and (5) Akbar Namah each of 5 000 verses in imitation of the Haft Paykar and the Sikandar Namah. Except Nal Daman the other poems of the Khamsah were left incomplete. Extracts from these poems are given in the Akbar Namah vol III pp. 674-696.

The author of the Tarīkh uṣūl Sīnūia says that Taybi was a pupil of Khwajah Husayn Sana i Maṣḥhadī who died in A.H. 996 = A.D. 1587 (see No. 249 above) but Faydi's contemporary biographers do not make any such statement. Faydi is said to have been the author of one hundred and one books and his verse are estimated by Abul Fadl at fifty thousand but Badāuni estimates them only at twenty thousand. The same Badāuni tells us that Faydi left a library of 4 600 books (but according to Blochmann 4 300 books) most of which were authors autographs or at least copied by their contemporaries and that after the death of Faydi these books were transferred to the imperial library after being catalogued in three different sections. The first consisted of poetry medicine astrology and music the second philosophy Sūfism astronomy and geometry and the third consisted of commentaries traditions theology and law. For forty years the poet employed the poetical title of Faydi which he subsequently changed to Fayyadī in imitation of his brother's Takhallus Allāmī but only a month or two before his death. To the change of his title the poet refers thus in his Nal Daman —

ذلی نسیں کہ سکھ ام سعیں بود

و سی رفم نگین من بود

اکسون کہ مسلم نعیں میرنا ص

صا صنم ار مھما ماص

Faydī suffered from asthma, and died on the 10th of Safar, A H 1004 = 15th October, A D 1595. In the middle of the night on which Faydī died, Akbar took Hakim Gilānī and went to see the poet. The emperor addressed the poet several times, but getting no reply he was overwhelmed with grief, so much so that he cast his turban on the ground. The *tārīkh* of the poet's death is **اصح حعم**. Badā'unī, with his usual hatred of Faydī, gives several abusive chronograms of the poet's death, e.g., **بود سی ملحدی قاعدۃ العاد سکنے**, **حالت فی السار**, etc, etc. Besides Abul Fadl, Faydī had four brothers, viz., Shaykh Abul Baikāt, Shaykh Abul Khayr, Shaykh Abul Makārim, from one mother, and Shaykh Abū Turāb by a different mother.

For notices on the poet's life and his works see, besides the references given above, Blochmann, *Ā'in-i-Akbarī*, pp 490 and 548, Badā'unī, vol II, pp 405-406, vol III, pp 299-310, etc., Rieu, II, pp 450 and 670, Ouseley Biographical notices, pp 171-175, Ethé, Bodl. Lib. Cat., 'Nos 1057-1062 and 1992, Ethé, India Office Lib. Cat., Nos 1464-1479, etc., Elliot's Biographical Index, I, p 255, Journal, Asiatic Society, Bengal, 1869, pp 137, 142, Sprienger, Oude Cat., pp 62, 127, and 401-402. See also Rosen, Persian MSS., p 263, J. Aumer, p 37, W. Pertsch, Berlin Cat., p 906, etc., etc.

Contents of the *diwān*

## I

fol 1<sup>b</sup> Author's preface in prose. It begins with three bayts, the first of which runs thus

بسم الله الرحمن الرحيم  
ب حارل رامس طلبم قدیم

It should be observed that Faydī's *Markaz-i-Adwār* (mentioned above) begins with the above line.

After the bayts the preface runs thus —

صلی الله علیہ و آله و سلیمان مدارح مرقا۔ علیہ و حواہر  
مرا۔ مختارته الح

In this preface Faydī tells us how he entered the Court of Akbar, was appointed tutor to the princes and received the title of **ملک السعرا**.

He further states that the *diwan* consists of twelve thousand *hayts* (Dr Rieu's copy gives nine thousand verses). The preface ends with a *Qitah* and three *Ruba* is

## II

fol 5<sup>b</sup> Qasidas without any order  
Beginning as in most copies —

نارلي الطهور يا اندى الصعا  
نورك فوق السطر - اث خون السا

fol 98<sup>b</sup> Tarkib-bands  
Beginning —

مساها مي ده که رنکت امسر مسد ناد بهار  
لاله نا ریحان برآمد کل نه سرین > ناد

fol 102 Tarji bands  
Beginning —

الصرح اي امسر حواب حمار  
اله رح اي حرف ناده کسار

fol 103<sup>b</sup> *Maras* on Amir Fath Ulla Shirazi, Abul Fath Gilani, Shaykh Hasan Kalpi, Shaykh Mubarak (Faydi's father) and several others

Beginning of the first *Marayah* —

اُزد که پیاچب حقل بو کحسه نهان  
سی دو حقل ماند گرا بر در دران

## III

fol 122<sup>b</sup> Gazals in the alphabetical order  
Beginning —

مساهه میهن میرمد از دل نلب ما  
حـ ، که نرسه ریان ادب ما

The last *Gazal* on fol 330 can be read in four different metres, viz —

- (1) لـ ، مـ مـ مـ
- (2) مـ مـ مـ مـ
- (3) مـ مـ مـ مـ
- (4) مـ مـ مـ مـ

The Gazal begins thus

ای م ابروی تو نیع ها  
حلهه سوی تو دام نه

## IV

fol 331<sup>b</sup> Qit'as, nine in number. Some of these Qit'as are in praise of the author's works Sawâti'-ul-Ilhâm, and the Mawârid-ul-Kâlam. The first four consists entirely of words without diacritical points

Beginning of the first Qit'ah

الحمد لهم الكلام الصادق  
وهو المحمود أولاً و العامل

Space for a Qit'ah on fol 346<sup>a</sup> is left blank.

## V

fol 350<sup>b</sup> Chronograms

Beginning

الله الحمد كه این مسجد اسلام که هم ، الح

The following headings indicate the events on which the chronograms were written

|                              |                          |
|------------------------------|--------------------------|
| تاریخ گوئی ، ملکه عالم کاملی | تاریخ اسماں علم          |
| تاریخ مدرد قرہ العین مسلمان  | تاریخ مرقع نادساہی       |
| تاریخ ولادت ، ساده مراد      | تاریخ مولانا حرالی       |
| تاریخ صونہ گھرما             | تاریخ ح زین ۱۷۸۰         |
| تاریخ مجموعہ داسن            | تاریخ حوص نادساہی        |
| تاریخ نیاں                   | تاریخ مسجد نادساہی       |
| تاریخ حافظہ نادساہی          | تاریخ رحلت والد برگوار   |
| تاریخ موسیع الالہام          | تاریخ مود ، برادر معهور  |
| تاریخ حلومن حصر ، ساہساہی    | تاریخ مود ، سوی          |
| تاریخ مود ، مسیح کاہی        | تاریخ مود ، مسیح ور مسدو |

There are altogether twenty two Qitas but the headings of two Qitas are omitted

fol 363 اب مطام or Initial verses

Beginning —

سم الله اي حلم رسکاف مسح کسا  
رسخی بولر در روم حرف کرنا

fol 376 معمای، or Riddles on the ninety nine holy names of God The following first one is on the word الله —

طالب حق در حرم نارکاه  
یا سب حای خود به ار لا الله

Most of these riddles are on the names of several contemporary persons

## VI

Ruba is about two hundred and eighty in number

Beginning —

الله اکبر رهی حدای مسعال  
حورسند حمالس اعن ار سم روال

## VII

Another series of Ruba is containing a greater number than the preceding and consisting of those Ruba in which the poet extemporized in the presence of Akbar این حد رنایی ندیده سین نادساه گفته beginning with a short prese preface which runs thus —

این لکھے حدی ار درہ حاک نور ناک عرص نار ار  
فطره نصاب دریا الح  
The first Ruba begins thus —

ساهی که بعقل دو صون حوانس  
در راه حدای رضیون حوانس

This splendid copy of Fayd's diwan with an index at the beginning is written in a beautiful Nasta'liq within gold borders The first two

pages at the beginning of each part are luxuriously adorned, and the frontispieces richly illuminated with minute floral designs

The colophon says that the MS was written by the order of Nawâb Shîr Jang Bahâdur at Shâhjahânbâd, on the 12th Rajab, in the thirty-first year of Muhammad Shâh's reign

Scribe محمد حسنی

No 262

fol 27, lines 14, size  $8\frac{1}{2} \times 5\frac{1}{2}$ , 6 x 3

The same

A very small copy of Faydî's dîwân, containing the Gazals in the alphabetical order, Muqatta'ât and a few Rubâ'îs.

Contents —

fol 1<sup>b</sup> Gazals

Beginning —

سر و دریوره افعال کن ار سر ، ما  
که کم ار هن ساهمی دود هم ، ما

fol 20<sup>b</sup> Blank

fol. 21<sup>a</sup> Muqatta'ât

Beginning

بومسانه بال سی را

ار نم سی تاره و تریس

fol 22<sup>b</sup> Rubâ'îs

Beginning —

آن رور که مهدی هم ، طارم سند

ولن هرده هرار نقس عالم سند

والا گهر سر ساهمی

در بور ناصه ، نوام سند

Written in an ordinary clear Nasta'liq, within gold and coloured ruled borders.

The last folio, which seems to have been substituted in a later hand, contains a colophon (probably a copy of the original) dated the 21st Rajab, A H 1103

Scribe محمد مهدی مرمان نویس

No 263

fol 143 lines 14 size  $10\frac{1}{4} \times 6\frac{3}{4}$   $6\frac{1}{4} \times 3$ 

مل و دمن

## NAL UJ-DAMAN

Faydi's famous Maṣnawi better known as Nal Da'man in imitation of Nizami's Layla u Majnūn

It is a free Persian adaptation of the episode of Nala and Damayanti in the Mahabhbārata. Regarding the origin of the poem Firishteh vol 1 p 325 gives us the following account —

در ۲۰ هند که سس ارین به سه هزار مال ۲۰ مسده  
 مسطور ۱ که قدیم الاتام سه روزه نای تسب رایان دکی بود  
 و راهه نیم سس که نفایت ساعت و دالا و خادل و  
 سخی بود از رایان مشهور سه روزه ۱ و راهه لل ماه مالوی  
 خانه نه بر دختر راهه نیم سس که دمن نام داشت خامق مسده  
 قصه خامقی و معسومی اسان در هندوستان مشهور امس و  
 سخن فیض ساحر نویسی حکم حلال الدین محمد اکبر نادساه  
 دامسان اسانرا به لطم در آورده آنرا لل و دمن نام کرد —

This is the third poem of Faydi's Khamsah which the poet had planned in A.H. 993 = A.D. 1585 but did not live to carry out

Beginning of the poem —

ای در تک و بی تور آثار  
 حقای نظر بلند بروار

Abul Fadl in his Akbar Namah vol III pp 661-662 says that in the thirty ninth year of the reign Akbar asked Faydi to complete the Khamsah or the five poems to each of which he had already written an introduction and pressed the poet particularly to finish the Nal Da'man first of all. Faydi thus in the forty ninth year of his age completed the book in the short space of four months and presented it to the emperor with a few ashrafs in A.H. 1003 = A.D. 1594

In the epilogue the poet himself says that he completed the poem at the age of forty-nine, in the thirty-ninth year of the emperor's reign, i.e., A.H. 1003

اَ وَنْ كَهْ حَلْ وَنَهْمَ دَرَيْنَ دَيْرَ -  
 هَوْنَادَ وَدَوْ سَعَهْ كَرْدَهَمَ سَهْرَ . . .  
 دَيْدَ اَيْنَ سَ كَارَكَاهَ آَدَرَ  
 سَرَاسَنَكَيَ سَاهَ آَبَدَرَ  
 مَيَ وَنَهْمَ اَرْ خَلَوَسَ سَاهَيَ  
 تَارِيَحَ مَحَدَدَ الْاهِيَ  
 حَوْنَ سَالَ عَرَدَ ، سَهَارَ كَرَدَمَ  
 الَّهَ ، وَسَهَ الَّهَ ، نَكَارَ بَرَدَمَ

Dr. Ricci, p. 670<sup>b</sup>, probably following Abul Fadl (*loc. cit.*), says that the poem consists of 4,000 verses, but in the following verses the poet himself says that in giving the round number (4,000) he has left over the odd number. So Badâ'unî, vol. II, p. 396, who calculates the number at 4,200 odd, seems to be more precise

اَيْنَ حَارَهَرَارَ كَوَهَرَ نَاهَ ،  
 كَانَگَسَهَهَ اَمَ نَاتَسَنَ آَهَ ،  
 سَدَيْرَ كَهْ آَهَ ، كَوَهَرَ تَسَ ،  
 اَرَ بَهَرَ سَارَ اَفَسَرَ تَسَ ،  
 كَرِيَسَسَوَيَ سَارَ كَرَدَمَ  
 بَيَ كَسَرَ دَرَ وَ سَهَارَ كَرَدَمَ

Of all the works of Faydî the Nal-Daman has gained the widest popularity. Even Badâ'unî, who bears a bitter hatred to the poet, admits that, after the death of Amîr Khusrâu, no poet in India, for the last three hundred years, has composed a *Masnawî* like the Nal-Daman

وَالَّهَ مَسْوَئِي سَهَ كَهْ دَرَيْنَ مَسْبِحَدَ سَالَ مَسَلَ آَنَ نَعَدَ اَرَ مَبَرَ  
 حَسَرَوَ سَاهِدَ دَرَهَ دَكَسَيَ دَيْگَرَ لَگَفَنَهَ نَاصَدَ

Lithographed in Calcutta, 1831, Lucknow, A.H. 1263, a part of the *Masnawî* is printed in Spiegel's *Chrestomathia Persica*, Leipzig, 1846, pp. 131-150

Copies of the poem are mentioned in Rieu II p 670 W Peit ch Berlin Cat p 905 Sprengsr Oude Cat p 402 J Anmer p 38 A F Mehren p 42 Ethe Bodl Lib Cat No 1067 etc. Ethe India Office Lib Cat Nos 1468-1478 Haj Khal vol vi p 384 etc etc

Written in an ordinary Nastaliq within coloured borders with occasional word meanings The original folios are mounted on new margins

In the colophon dated 12th Rajah 1111 ws ars told that the present MS was copied from a copy which was transcribed from an autograph copy

### No 264

foli 137 lines 15 size  $6\frac{1}{2} \times 3\frac{1}{2}$   $5 \times 2\frac{1}{2}$

The same

Another copy of Faydus Nal Daman  
Beginning as usual

Written in minute Nastaliq within gold ruled borders  
Not dated apparently 18th century



## APPENDIX

In view of the interest attaching to the valuable copy of Mirza Kamran's diwan noticed in the present volume it has been judged fitting to give a brief sketch of his political and literary activities in the form of an appendix—such a sketch having no proper place in the body of the Catalogue.

Regarding Mirza Kamran though there is very little evidence of his being an Arabic scholar there is not the least doubt that he was an accomplished scholar in both Persian and Turkic and he at the same time possessed an extraordinary genius for poetical composition. The sublimity of his ideas the harmonious flow of his style and the delicacy of his poetic imagination give him a high position in the Persian Parnassus. After the death of Babar Kamran received Kuhul Qandhar and the Punjab as Jagir from Humayun with whom he lived in peace and to whom as a token of gratitude he occasionally sent panegyric poems. One of these poems beginning with the line —

حسن نو د مسلم اورون نادا

طالع مرح و مسون نادا

and ending —

کامران نا کہ چنان راست نہ

حسن ده رہمانوں نادا

found on fol 1<sup>b</sup> of the diwan is quoted in the Akbar Namah vol 1 p 125. The author of the Haft Iqlim says that Humayun was so pleased with the above Gazal that he gave the district of حصار مسرورة Hisar-i-Iruzah as a reward to Kamran (see also Mirat ul Alam fol 465). The prince was also wonderfully skilful in extemporizing verses suitable to occasions. When after his flight from Humayun he went to take shelter under Salim Shah that chief treated the prince like a menial and taunted him sarcastically. One day

when Salim Shâh asked Kâmiân for a verse, the prince extemporized thus —

گردان گردان گردان گردان  
او سر اهل دیوان ناچاندرا مرد کرد

See *Badâ'unî* 1, p. 390

On another occasion, when Salim Shâh put Kâmiân's knowledge to the test by repeating three couplets of different poets, the prince, to the astonishment of the chief, replied that the first couplet was the composition of a Mugal of 'Irâq, the second, of a poet of India, and the third, of an Afgân poet. See Elliot's *Hist. of India*, vol. iv, p. 498. Kâmiân was also endowed with a wonderful memory and could cite verses to suit circumstances on the spur of the moment.

When his eyes were put out he entreated Humâyûn, through Mun'im Khân, to grant him the services of Beg Mûlûk (a favourite of the prince). When Beg Mûlûk was sent by Humâyûn, Kâmiân placed on his eyes both the hands of his favourite, and mournfully recited the following verse

هر دل که دل نم نم نم نم اس ،  
سماں سماں که اسی روی تو دند اس ،

See *Akbâi Nâmâh*, vol. 1, p. 329

Again, on the eve of his departure for Mecca, when his brother Humâyûn came to bid him farewell, after showing due reverence to the emperor, he humbly repeated this verse

کلاه گوسته دروس در ملک ساید  
که سانه چهو تو ساهی فگند او سر او

and then again he recited —

بر حاتم او نو هر ح دند حای مس اس ،  
گر ناونک ها مس و گر هر سه

See *Akbâi Nâmâh*, vol. 1, p. 330

From a scored-out passage (not to be found anywhere else) on p. 319 of the unique and valuable *Bilgrâmî* MS, which seems to be a *brouillon* or rough draft of the first volume of the *Akbâi Nâmâh*, and which shows the original condition of this well known history of

Abnl Fadl it will be seen that Kamran when he was delivered up by Sultan Adnūn addressed an odo to the emperor Humāyūn. See Journ Roy As. Soc. January 1903 pp 115-122 where this valuable Bīlgārāmī MS is mentioned.

Kamran was a constant source of danger to the government and spent almost his whole life in raising disturbances. The events of his life have been copiously dealt with by the historians of India but in a scattered form. I therefore give a summary of the whole history of his life.

On the death of Mirza ʻIshāq, son of Sultan Muhamud Mirza Babar placed Humāyūn on the throne of Padākkhān where he reigned from A.H. 926-935 = A.D. 1519-1528. When Babar subdued Hindustan he recalled Humāyūn in A.H. 935 = A.D. 1528 and left Kamran Mirza in Qandhar. On hearing the news of Babar's death (A.H. 937 = A.D. 1530) Kamran left in his place his brother Mirza Askari and set off for India to get hold of Lāhūr. After playing some tricks upon Mir Yūnus the governor of Lāhūr Kamran took possession of the city and appointed his own men over the Parganas of the Punjab. He assured Humāyūn that he was doing everything with a good motive and the emperor in return recognized him as the governor of Kabul Qandhar and the Punjab. Being suspicious of Askari Kamran removed him from the government of Qandhar and gave it to Khwājah Kalān Beg, one of the best and most faithful generals of the emperor Babar. Now Sām Mirza (whose well known work the *Inhās-i-Sām* has been often referred to in this catalogue) son of Shāh Isma'il Sāfi marched against Qandhar and besieged the fort persistently for eight months. Kamran then marched to Qandhar and after defeating Sām Mirza (who went to Iraq) returned to Lāhūr. Shāh Tahmasp now marched against Khwājah Kalān Beg with an overwhelming force to avenge his brother Sām Mirza and the Khwājah who had sustained a siege of eight months being unable to encounter Shāh Tahmasp evacuated Qandhar and set off for Lāhūr. The Shāh leaving the city in charge of his nobles proceeded to Iraq. Kamran returned to Qandhar and the nobles of Shāh Tahmasp not being in a position to cope with the prince gave up the fort and retreated to Iraq.

In A.H. 943 = A.D. 1536 when Humāyūn proceeded to Bengal against Shīr Khan Afshān Mirza Hindal the fourth son of Babar influenced by some ill advisers set himself up against Humāyūn. Kamran on his return from Qandhar to Lāhūr heard of the rebellion of Mirza Hindal in Āgra and of the rise of Shīr Khan. Resolving to secure Āgra for himself Kamran marched towards the city and on his arrival Hindal went away to Alwar. Humāyūn received this news with great distress and after a severe loss which he suffered owing to a treacherous attack by Shīr Khan arrived at Āgra with Mirza Askari and only a few horsemen. Humāyūn unexpectedly entered the pavilion of Kamran

and the two brothers received each other with great affection. Humâyûn pardoned the faults of Muzâ Hindâl and the three brothers now (A.H. 946 = A.D. 1539) assembled and took counsel against Shîr Khân Kâmiân was anxious to return to Lâhûr, and Humâyûn, while accepting all the other propositions of the prince, disagreed with him on this point. In the meantime Kâmrân became seriously ill and started for Lâhûr. He had promised to leave a considerable force at Âgra to assist his brother, but in spite of this promise he left only a few men in the city under the command of Sikandâr.

After the battle between Shîr Khân and Humâyûn, in which the latter sustained a severe defeat, Muzâ Kâmiân rebelled again and meditated marching on Kâbul. In the meantime Humâyûn, after suffering great hardships, proceeded to Qandhâr, but hearing that Muzâ Kâmrân and Muzâ 'Askârî were plotting to make him a prisoner, he set out for Trâq, and, after travelling through many cities, came to Qandhâr. Here he collected a great force and proceeded to take possession of Kâbul from Kâmrân. The prince also marched out to fight his brother, but it so happened that every day numbers of soldiers and officers deserted Kâmiân and joined Humâyûn. The prince lost his courage and asked his brother's forgiveness. Humâyûn promised it on condition of his making submission, but Kâmrân did not agree to this, and shut himself up in the fort of Kâbul while all his soldiers joined Humâyûn. Kâmrân then fled to Gazni, but, being refused admission into the city by the governor, he went to Shâh Husayn Argûn, whose daughter he married. When Humâyûn was engaged in war with Sulaymân Mirzâ in Badakhshân, Kâmiân, seizing his opportunity, assembled a strong force and marched to Kâbul. When he entered the city, the officers whom Humâyûn had left in charge of it were quite unprepared. Kâmiân slew most of them and appointed his own men to guard Humâyûn's ladies and the young Akbar, who was then about four years old. On hearing the news Humâyûn hastened back towards Kâbul. Kâmiân, collecting all the forces he could, sent two of his generals, Shîr 'Alî and Shîr Afgân, to stop the progress of Humâyûn, but they were repeatedly repulsed by the imperial troops, and the emperor at last reached the suburbs of Kâbul. Shîr Afgân then marched against Humâyûn at the head of all the forces of Kâmiân, but after a severe fight this general was defeated, taken prisoner, and put to death. It happened that a caravan with a large number of horses arrived in the vicinity of Kâbul, and Kâmrân sent Shîr 'Alî with a large force to bring these horses into the city. Humâyûn being informed of this movement drew nearer to the city and closed all the means of ingress and egress, so that Shîr 'Alî on his return could find no way to enter the city. Kâmrân now endeavoured to cut a way through for Shîr 'Alî, but was driven back by the imperial force. In this state of affairs most of the

trusted officers of Kamran deserted him and joined Humayun. Kamran then adopted a very cowardly course. He ordered the young Akbar to be exposed on the battlements to the musket and gunshots but Providence saved the future sovereign of India. People now flocked to the help of Humayun and he received reinforcements from Badakhshan Qandhar and many other places. So Kamran lost heart and sued for peace. Humayun granted it on condition of his submitting in person but Kamran was afraid to do this. Humayun prepared to assault the fort of Kuhul and the chiefs of the Chattā tribe being informed of Humayun's plan advised Kamran to leave the fort without delay. Then Kamran after killing many chiefs with whom he was offended made his way haresfooted out of the fort. Humayun sent one Haji Muhammad Khan in pursuit and when he had nearly overtaken the prince the latter exclaimed that he had killed the Haji's father. So the Haji came back without making any further attempt. On his reaching the foot of the mountains of Kabul Kamran was attacked and plundered by a party of Haziris who afterwards on recognising the prince conducted him to his adherent Shir Ali. Here he remained for about a week till he was joined by nearly 150 horsemen. With this small force Kamran marched against Guri and after defeating the governor whose horses and asses fell into his hands he went to Balkh where he met Pir Muhammad Khan the ruler. This ruler came to Badakhshan to the assistance of the prince. Many soldiers began to join Kamran and he was now strong enough to march against Sulayman Mirza and Ibrahim Mirza. These Mirzas having no power to resist Kamran left Takhan and went to Kohi. The prince established his authority over many parts of Badakhshan. In the meantime Karracha Khan and some other nobles who had vainly requested Humayun to accept some of their proposals now revolted against the emperor and set off to join Kamran at Badakhshan. Humayun then made preparations to march against these conspirators and sent orders to Mirza Hindal Sulayman Mirza and Ibrahim Mirza. Kamran sent Shir Ali against Mirza Hindal but he was taken prisoner by the prince and brought before Humayun who with his usual compassion not only pardoned Shir Ali but made a grant to him of Guri. Kamran leaving Karracha Khan and others at Kishana went to Talikan. Prince Hindal was sent against Karracha Khan but at the first charge the prince's troops were defeated. Humayun then marched against Kamran but the prince seeing that he was not in a position to encounter the emperor returned to Talikan. This place was shortly afterwards invested by the emperor who had been joined by Sulayman Mirza. Kamran then sought the assistance of the Uzbeks but he was blankly refused. Having no other course Kamran then requested Humayun to allow him to go to Mecca and the emperor agreed to it on condition that the prince sent the rebellious chiefs to the royal court. Kamran sent all the chiefs to Humayun with

the exception of one or two, and all of them once more received the forgiveness of the emperor Kâmiân now proceeded out of the fort, but after going a very short distance he became very much ashamed of his misconduct and resolved to pay allegiance to the emperor Humâyûn, on learning this, was greatly pleased, and ordered a ceremonial reception of his brother Humâyûn received Kâmrân with great pleasure, and gave him the ensigns of sovereignty After some days Kâmiân also received Kolâb as Jâgî from the emperor. Now when Humâyûn had left Kâbul and was marching against Balkh, he summoned Mîrzâ Kâmfân and Mîrzâ 'Askârî along with others, but these two brothers rebelled again, and would not come to pay their homage Mîrzâ Kâmrân was staying at Kolâb, when Châkar 'Ali Beg, who was hostile to the prince, attacked the city with a large force Kâmrân sent Mîrzâ 'Askârî twice against him, but 'Askârî was repeatedly defeated Now Mîrzâ Sulaymân and Mîrzâ Ibrâhîm were sent against Kâmrân, and not being able to oppose them, he retreated to Rostâk On the way he was plundered by a party of the Uzbeks Kâmrân then intended to proceed to Hazâra by way of Bâmiân and Zohâk, but Kârâcha Khân and some other treacherous nobles of Humâyûn's court sent messages to Kâmiân advising him to take the road to Zohâk, and promised that they would help him against the emperor Humâyûn, who was informed of Kâmrân's movements, had already sent a force to Zohâk and Bâmiân to protect the country When the two armies drew near each other, Kârâcha Khân and others deserted Humâyûn and joined Kâmiân, who, thus strengthened, gave battle A desperate fight followed, and Humâyûn, being severely wounded, made his way out of the fight Kâmrân took possession of Kâbul once more

After some time Humâyûn, having been joined by Mîrzâ Sulaymân, Mîrzâ Ibrâhîm and Hindâl Mîrzâ, marched against Kâbul On his way he was met by Kâmiân, and a battle ensued in which Kâmrân, being defeated, took to flight Kârâcha was taken prisoner and put to death. A body of soldiers now left the emperor and joined Kâmrân, and the prince collected a force of about 15,000 horse Humâyûn marched to stop Kâmrân's progress, but the prince retreated towards Sind After Humâyûn's return to Kâbul, Kâmrân, supported by the Afgâns, advanced again and the emperor once more marched against his brother In the meantime Hâjî Muhammad Khân, one of Humâyûn's generals who had come to Gaznî without the emperor's leave, sent messages to Kâmiân, advising him to come to Gaznî and promising to help him But before Kâmrân's arrival, Bairâm Khân reached the city by Humâyûn's order and compelled the Hâjî to go with him to Kâbul Thus disappointed Kâmrân retreated to Peshâwar Mîrzâ 'Askârî was banished to Balkh By the help of the Afgâns Kâmiân raised a great force again and Humâyûn marched against him once more In the

course of a night attack which Kamran made on Humayun's camp Mirza Ilundal was killed. Owing to the continuous campaigns of Humayun against the Afghans they could no longer protect Kamran and he at last took refuge with Salim Shah Afghani one of Shir Shah the mortal enemy of the Mughal kings. Salim Shah however treated the prince like a menial and annoyed him in various ways and was preparing to imprison him in some castle when one day Kamran cleverly managed to escape in disguise. He then sought shelter with some of the Hindu Rajas but all of them were afraid of Kamran's enemies and refused to help him. At Mankut he was nearly taken prisoner but disguising himself in a woman's garb he made his escape to Sialkot and thence to Sultan Adam Ghakar who surrendered the prince to the emperor Humayun. The emperor with his usual compassion and brotherly feeling wanted to overlook the grave faults of his brother but the majority of the chiefs and nobles were dead against Kamran and they obtained an order of death signed by eminent jurists and clerics of the Muhammadan law. The king still having regard for his brother did not agree to kill him but ordered his eyes to be put out. So Prince Kamran was blinded in A.H. 960. The word بکو and the line سیار مسیر د سداد مسیر found out by Muhammad Mumtaz form the chronograms of this incident. It is said that the prince bravely bore the torture and did not utter a single groan. Kamran was very much ashamed of his deeds while Humayun did repent no less of his cruel act towards his brother.

Kamran with the emperor's permission then left for Mecca and after completing three Hays died there on the 11th Dhu'l-Hijjah A.H. 964. The chronogram of his death is —

بکو ساد مسیر در مکہ مارد

The word بکو should be omitted in calculating the chronological value.

Maulana Qasim Kalif has given the following chronogram —

کامران آنکہ پادشاهی را  
کس نبود اس سے ہمچو اور در حورہ  
سد رکابل بکعہ والجا  
جان حق داد و نی نیاک سیرہ  
۸۲ تاریخ او حسن کاہی  
پادشا کامران بکعہ بھوہ

Kâmiân left one son named Abul Qâsim Mîzâ, who also was well versed in poetry, and adopted the poetical title of شوکتی، Shaukatî. He was murdered in A.H. 974 by Akbar's order in the fort of Gâwâliar, where he was imprisoned. The chronogram of Abul Qâsim's death is —

ساده ار کامران نام و نسای

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